

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

January 21, 1963

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am enclosing a copy of a letter written to Ben Shahn last September by Mr. Rowlison of our Registrar's office. It was our understanding that Mr. Shahn had expressed a desire to examine Sunday Painting at Santini Brothers warehouse in order to decide what should be done about repairing the damage, and we have accordingly held this and the other painting loaned to the exhibition in storage there.

Miss Berge has made several attempts to reach Mr. Shahn to set up an appointment and did talk with Mrs. Shahn by telephone some time ago. Since then, however, we have had no further word from them. As we are anxious to close our records on the show as soon as possible, anything you might be able to do to help clear up this matter would be very much appreciated.

Sincerely,

Waldo Rasmussen
Waldo Rasmussen
Executive Director
International Circulating
Exhibitions

Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS
Telephone: Michigan 3-0007
Cable Address: FAIRHIN CHICAGO

January 28, 1963

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

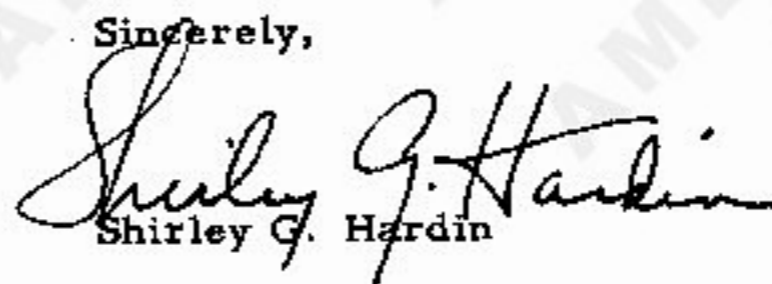
Attn: Bookkeeper

Dear Sir:

Enclosed please find a photostat of Mrs. Halpert's letter to us regarding the Davis oil entitled Municipal, measuring 24"x30".

Thank you for acknowledging receipt of our check in the amount of \$9,000, which represents payment in full for the above oil, per Mrs. Halpert's letter.

Sincerely,


Shirley G. Hardin

SGH/s

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 50 years after the date of sale.

January 25, 1963

Mr. Sigmund M. Hyman
Pension Planners of Baltimore
Munsey Building
7 North Calvery
Baltimore 2, Maryland

Dear Mr. Hyman:

Shortly after our telephone conversation your check was received and I am now enclosing our invoice for the Stuart Davis watercolor I shipped to you previously.

Below you will find the information you requested in connection with the drawing which you saw during your visit.

Stuart Davis FORTY INNS ON THE LINCOLN HIGHWAY,
drawing, 1917 \$950. **

If you wish to have this drawing sent to you for consideration we will do so immediately upon receipt of your request. I hope that you plan to be in New York in the near future to see the new oils by Davis we have on hand. I look forward to your visit.

Sincerely,

EGH:lk

**Stuart Davis has raised his prices on the earlier drawings he is releasing.

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Chen

January 25, 1963

Mr. Henry S. Catto, Jr.
Catto & Catto
510 Soledad
San Antonio, Texas

Dear Mr. Catto:

In response to your letter of January 21st, I am listing the individual costs of the two paintings by Georgia O'Keeffe purchased in July of 1961.

WHITE ROSE, ABSTRACTION WITH PINK, 1927 oil	\$7500.
1927 No. 2, 1927 oil	5000.

May I suggest that the insurance valuation should be above the figures cited as the replacement value is at least 25% higher than the original cost. No doubt you will want to discuss this with Mr. Kampmann when my letter reaches you.

Sincerely,

EGH:lk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS
AN AMERICAN HERITAGE

January 24, 1963

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

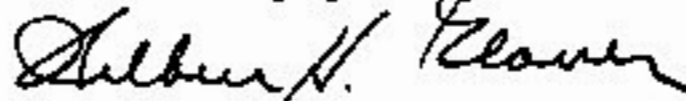
Dear Mrs. Halpert:

Your second thoughts on our physical arrangement for a Sheeler exhibit are striking sympathetic chords here. The longer we think about the problems of fitting out the beautiful Tannery here the more questions come into our minds on matters of protection. The exquisite exterior and the simple rough interior would lend themselves to use as an exhibit hall but the utter simplicity of the structure poses all sorts of problems of protection against fire and theft. It would probably not be too difficult to solve these with bars, alarms, sprinklers, and added structural materials, but we ought to think in terms of restoration as well as utility so it will not be something that we can do casually.

However, we are equipped to handle a modest show in our present Reception Center, a brick building with a burglar alarm which we are fitting with inside shutters and other protection. The exhibit hall here is about 25 by 30 feet and lighting has been installed. This space could handle four large paintings on the walls and a number of smaller paintings or prints could be well shown on a lighted panel or display case in the center of the room. There would be space there and in the adjacent room for some of the furniture pieces and two or three paintings as well. If this is about the size that the show would take it might be considered whether it would not be wiser to use this hall, for we can undertake to protect and defend it.

We are of course thinking in terms of watchman service during the exhibition and believe that this additional safeguard will relieve our minds of apprehension. Your frank comments will be appreciated.

Sincerely yours,



Wilbur H. Glover
Director

For to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

John Herron Mus. of Art
January 15, 1963

Mr. Ronald W. Buksbaum
Assistant Curator of Education
Art Association of Indianapolis
110 East Sixteenth Street
Indianapolis 2, Indiana

Dear Mr. Buksbaum:

In going through my correspondence which accumulated during my absence I found your letter and Mr. Wolf's reply in connection with the Ben Shahn painting entitled JIMMY WALKER AND FRANK P. WALSH which the Art Association acquired very recently.

The biographical notes were mailed to you late in December and I have been trying to locate the historical data which you also requested. Fortunately in going through our archives I finally found an ancient pamphlet which outlines "The Story of Mooney and Billings at a Glance". A photo-stat of this is now enclosed. Frankly I am delighted that I had to make this search as I had forgotten all the facts although the case was revived coincidentally the day after our press release on April 25th, 1963 was sent out. I thought you might be interested in the release which I wrote at that time and if I can possibly locate another copy of the catalogue entitled "The MooneyCase" relating to the Shahn one-man show of that title held at The Downtown Gallery from May 2nd to the 20th, 1933, I will certainly send you a copy in which the Walker and Walsh painting is catalogued as No. 9.

I deeply regret that we did not send you the material earlier but the old records dating back more than thirty years are hardly accessible in the volume of material we have stored in the warehouse.

In any event I hope you will find this material useful to you.

Sincerely,

EOH:lk

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR
29 January 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thanks so much for your good letter. I am waiting for word from Sweden now. They are the most difficult people to get letters from that I have ever known, and you can't believe the complications. Betty is about to pull out, and I am giving them only the rest of this week in which to send me cable confirmation. If it doesn't come, I will suggest to George Ouller that he set aside the Honolulu paintings and send all the rest directly to you.

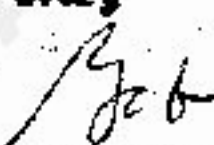
I am so glad to know that you got some suntan in Arizona. The Komars spent a few days here a couple of weeks ago, and fortunately hit it just right. She could spend quite a lot of time at the beach. Then Mrs. Komar came back alone through Honolulu to soak up some more sun and ran into some of the worst weather we have ever had. We really felt dreadful about it.

The Art:USA:Now show was a great success, with 22,000 people attending. We had over 2600 on the last day, and the galleries were more or less full all the time. The people who had to give the lectures are delighted that it is now a matter of record.

We think of you so often, because we are still enjoying all your Christmas goodies. I am just chintzy enough to have hidden the caviar (one jar was enjoyed almost immediately) until we can take it up the hill and gussle all by ourselves.

Everyone here joins me in sending all best aloha.

As ever,


Robert P. Griffing, Jr.
Director

RPG:lh

January 18, 1963

Miss Lois Bingham,
Exhibits Division, ICS
United States Information Agency
Washington 25, D. C.

Dear Lois:

Sara Kuniyoshi stopped in the other day and mentioned that her husband's drawing was incorporated in a poster announcing the exhibition of modern drawings sent to London by the U.S.I.A., stating that she would very much like to have a copy for her collection, and for that matter I would adore one as well. Is it possible to obtain these, and if so, how?

I am dictating this letter very late (after midnight) Friday and hope that you will be at the Corcoran tomorrow night as it will be a treat to see you again.

Sincerely,

EOH:lk

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

CHICAGO: 633 MERCHANDISE MART • PHONE DELAWARE 7-1303

DUNBAR

JANUARY 16, 1963

THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

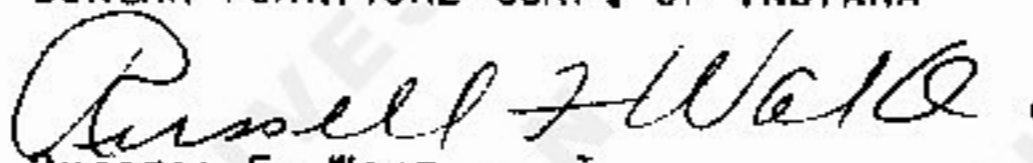
GENTLEMEN:

PLEASE EXTEND THE COURTESY OF YOUR GALLERY TO A PERSONAL
FRIEND OF MINE, MR. C. EDGAR JOHNSON, SENIOR VICE PRESI-
DENT OF THE FIRST NATIONAL BANK OF CHICAGO, WHO WILL BE
VISITING NEW YORK IN THE VERY NEAR FUTURE.

THANK YOU FOR YOUR ATTENTION IN THIS MATTER.

YOURS VERY TRULY,

DUNBAR FURNITURE CORP. OF INDIANA


RUSSELL F. WAKE
MANAGER - MIDWEST TERRITORY

RFW:PMB

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BALTIMORE MUSEUM OF ART
SALES & RENTAL GALLERY

WYMAN PARK
BALTIMORE 18, MARYLAND
CHESAPEAKE 3-7650

Jan. 17

Dear Mr. Wolf,

Your letter asking for further information on the watercolours from your American Folk Art Collection has been passed on to me.

The two pictures which were sold are:

- # W68 - Sailing - anonymous artist - c. 1810
- # W74 - Mountain Lake - anonymous artist - c. 1830

Both these pictures came originally from the Wilde Collection.

Hoping this additional information is what is needed.

yours sincerely,

→ *Barbara Keyser*

Mrs. Fenwick Keyser
(chairman, rental gallery committee)

3 items - individual price -
furnished info -

January 25, 1963

Hulse

Mr. Alfred Moser
H. Merdinger & Co.
61 Broadway
New York 6, N. Y.

Dear Mr. Moser:

In response to your letter of January 23, I am
enclosing a statement of Dr. Wilfred C. Hulse's
account as of January 9, 1962 and subsequently.

Sincerely,

EGH:lk

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif.

OLympia 7-1549

January 24, 1963

Dear Mrs. Halpert,
I'm enclosing a list of paintings we are sending today--I hope with better luck. The figures are insurance not selling prices, of course.

Also enclosed is a list of friends or friends of friends desirous of invitations to the prevue. I hope it's not too many, but they are all important. Venrick and Carmick are well-loved neices. Cy Fay is a Stanford Univ. classmate of neice Lynn Venrick and is sec'ty to somebody at the Guggenheim.

I enclose a letter from Mac Helm re Japanese Man with Melon.

You will notice Kabuki II Oil is listed among those paintings shipped today. This is the painting of which I spoke to you on the phone, and it is available at \$2500. (It's from the 1961 period.)

Joan Ankrum

THE JOHNS HOPKINS UNIVERSITY
SCHOOL OF MEDICINE
ORLEANS 5-5500

DEPARTMENT OF PATHOLOGY
IVAN L. BENNETT, JR., M.D.
Director

Please address reply care of
THE JOHNS HOPKINS HOSPITAL
BALTIMORE 5, MARYLAND

January 25, 1963

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York, New York

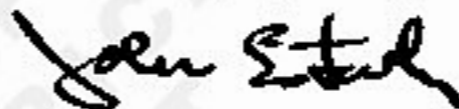
Dear Mr. Marin:

I understand that Doctor Paplanus spoke with you recently concerning our collection. We shall be leaving in May and will spend two years at the University of London. I entirely agree with your thoughts, but for one reason or another the museums and local colleges are unwilling or unable to take advantage of this material. Perhaps this is a graphic verification of Mrs. Halpert's opinions of the Baltimore art climate.

If you or she have any specific recommendations, I would be very pleased to hear them. I believe such a loan would be to our mutual benefits. In addition to the items by your artists, there are drawings and graphics by Evergood Frasconi and Baskin, who is particularly well represented.

Thank you again for your interest. We hope to see you and Mrs. Halpert when we are next in New York.

Sincerely yours,



John Esterly

JE:ck

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RAYMOND D. NASHER
INVESTMENTS
937 REPUBLIC NATIONAL BANK BUILDING
DALLAS 1, TEXAS

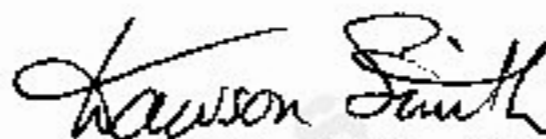
January 15, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We enclose herewith check in the amount of \$3500.00
representing payment for Stuart Davis' oil painting,
"Rialto".

Very truly yours,



Dawson Smith, Controller

DS:pjw
Encl.

or to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
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dealer is living, it can be assumed that the information
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FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS
Telephone: Michigan 2-0007
Cable Address: FAIRDIN CHICAGO

January 21, 1963

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Edith:

As we told you, we have been working for several years now with International Minerals & Chemical Corp., who are forming an art collection. We have sold them many important items and are always on the lookout for top quality paintings and sculptures for their collection. At the time of our presenting the Davis to IMC, they were in the process of purchasing a large group of paintings from us which were costly. However, their budget is such that I think the Davis could have been acquired at the same time, but it is entirely possible that their budget was depleted for their fiscal year. Even if the latter were the case, I think they would have extended themselves had there not been a great exit for Tokyo and other parts of the world by some of the officers in charge of art purchasing, twenty-four hours after the Davis was presented.

IMC needs a Davis, and will acquire one, we are sure. Therefore, when another important Davis is up for sale, please let us hear from you right away.

However, enclosed please find our check for \$9,000, which represents \$10,000 less 10% payment in full for the Stuart Davis oil Municipal. It was purchased by a very good client of ours in Chicago, who is completely ecstatic over it - as we are.

What's new in the Art Dealers Association - and with you? Write soon.

Best,



Shirley G. Hardin

SGH/s

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COPY

January 23, 1963

Miss Lois A. Bingham
Chief, Fine Arts Section
Exhibits Division
U. S. Information Agency
Washington 25, D. C.

Dear Miss Bingham:

Attached is your signed copy of receipt of delivery of our watercolor, "Related to the Sea" by John Marin, which we loaned to the U.S. Information Agency for exhibition in Germany.

Mrs. Brown and I were extremely disappointed at the condition in which the painting was returned to us. The frame which will have to be replaced, was badly chipped and scratched. The glass was coated with paste that took quite a bit of cleaning. Mrs. Brown and I are most grateful that the painting itself was not damaged.

The condition in which this painting came back to us indicates a complete lack of care and responsibility on the part of those who handled it from the time it left our possession.

In view of the above, I would be very reluctant to make available to the U.S. Information Agency any other paintings from our collection, should we ever be asked for them.

Sincerely yours,

Irving Brown

IB:pe
att.

P.S. We also asked that a copy of the catalog of the John Marin show be obtained for us. This request, which should have been simple enough to accomplish, also apparently went unnoticed; adding to our disappointment in the manner in which the U.S. Information Agency lives up to its obligations.

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After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. Edith Helfert
32 E 51 St
New York New York
Downtown Gallery.



THE UNIVERSITY OF ARIZONA
T U C S O N

UNIVERSITY ART GALLERY

PAINTINGS BY JOHN MARIN

Received January 16, 1963 from the Downtown Gallery, New York

Packed and shipped by Santini Brothers

Box. No. 1

<u>OILS</u>	<u>NUMBER</u>
1. Tunk Mountains, 1948, 25 x 30,	48/07
2. Movement - Boat in Green and Red Sea, 1947, 22 x 28	47/03
3. Movement - Lead Mountain, Near Beddington, Maine, 1950, 25 x 30	5-1
4. Popham Beach, Near Kennebec, Maine, 1932, 22 1/4 x 28 1/4	32/01
5. Gray Sea, 1938, 22 x 28,	38/06
6. Movement - Racing Sea, 1947, 22x28,	47/01
7. Equestrienne, 1944, 30 x 25,	
8. Figures in a Waiting Room, 1931, 22 x 27,	31/08
9. Movement in Red, Blue and Umber, 1950, 22 x 28,	50/04
10. Morning Scene - Sea and Ledges, 1949, 24 x 29,	49/03
11. New York At Night # 2, 1950, 22 x 28,	50/014
12. Sea Fantasy, 1952, 22x28,	52/018
13. Figures in Dance by the Sea, 1942, 25x30,	42/02

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HENRY SCHNAKENBERG
TAUNTON DISTRICT
NEWTOWN, CONN.

Jan. 16/

Dear Edith;-

Thank you for your note about my show which started slowly (as my shows usually do) but is now picking up in the way of some sales.

If you want a night's lodging when you come to see about your house let me be your host. I might be going off for a little change some time in February but shall be around till then. I feel a need of a different scene for a bit and hate to leave my beloved place at any time but winter.

As always, sincerely



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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

*Pl note
thank you*

January 22, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

We are sending you today by hand three posters for the HEN SHAHN exhibition, as you requested: that for Amsterdam, that for Brussels, and that for Vienna. If we receive replies to the other requests, we will forward those posters to you in the future.

Sincerely,

Anne D. Hecht
Anne Dahlgren Hecht
Editorial Associate
Department of Circulating
Exhibitions

Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

QUEENS COLLEGE

of THE CITY UNIVERSITY OF NEW YORK

FLUSHING • 67 • NEW YORK

DEPARTMENT OF ART

January 17, 1963

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Answering yours of January 2, 1963 concerning
our request for a loan of pictures for an American Exhibi-
tion, I will drop by later in the spring, see what you have
and talk things over.

Thank you very much for your kind offer.

Sincerely yours,

John Ferren
John Ferren
Acting Chairman

JF/lmc

*I would like you to see my
show now on at Rose Fried*

J.

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purchaser is living, it can be assumed that the information
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RUBIN, BAUM & LEVIN

Mrs. Edith G. Halpert

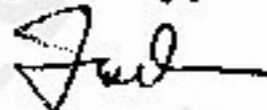
-2-

January 29, 1963

Mr. Hamilton agreed and asked that I write him as to the suggested changes, which I said I would do.

The second point raised by Mr. Irwin was a purely legal point, that the gift by the Downtown Gallery, Inc. would be taxable to you as a dividend. That is, of course, the main point which would have to be discussed with Commissioner Caplin.

Sincerely,



FB/las

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January 18, 1963

Mr. Raymond D. Nasher
937 Republic National Bank Building
Dallas 1, Texas

Dear Mr. Nasher:

We have just received the two Stella drawings and I am sending you this note as acknowledgement. Perhaps when you and Mrs. Nasher pay us another visit we may have other examples by this artist to show you. Meanwhile I also want to acknowledge the check which reached us today. I hope that you are enjoying my favorite Stuart Davis - as well as that very handsome Zajac sculpture.

I look forward to seeing you in the very near future. Best regards.

Sincerely,

EGH:lk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Steven Osterweis

5423 Darlington Road, Pittsburgh 17, Pennsylvania

January 29, 1963.

Dear Mrs. Harper:

I just returned from an extended vacation in Mexico to find your letter of January 18th which caused me great concern. However, by now our check should be in your hands. The woman left in charge became ill right after I left and this was the cause of the delay in winding up our affairs. For the future we will have two people

NIKKO CO., LTD.

CABLE ADDRESS:

"YOSINIKKO" NISHINOMIYA
"YOSINIKKO" OSAKA

CODE USED:

ORIENTAL 3-LETTER
BENTLEY'S END PHRASE
SCHOFIELD'S 3-LETTER

BANKER:

THE SANWA BANK, LTD.,
KOSHEN OR OSAKA

EXPORTERS, IMPORTERS MANUFACTURERS

NO. 34, KOSHEN 3-BANCHU,
NISHINOMIYA, JAPAN.
TEL: 4-2693

BRANCHES:

OSAKA: MATSUMOTO BLDG.,
NO. 8, KITAYUTANO-MACHI,
2-CHOME, NIGASHI-KU, OSAKA.
TEL: 88-7288

TOKYO: NO. 12, SUGA-CHO,
SHINJUKU-KU, TOKYO.
TEL: 38-8030

YOUR REF.

OUR REF.

DATE: January 28, 1963.

The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.,
U. S. A.

Gentlemen,

Re Ben Shahn's Prints

According to requests of Yodo Gallery and Osaka Forme Gallery, who are of our customers, we have asked you to illustrate all his prints listed in your price list, by our letter of 5th inst., to which we regret to say that we have not so far received any reply from you.

If you have no photo or catalogue showing the prints, please let us have explanations of the prints illustrated size and number of colors and number of copies as soon as possible.

Re Business of Ben Shahn's Prints:

In view of the Japanese market that is very small for not only his prints but also all other artists' prints, we would ask you to appoint our company as exclusive sale Japan, in order to maintain the prices for his works. We shall try to do best to popularize his works in Japan.

We hope that we may be favored with your good reply by return and our requirements will not inconvenience you.

Sincerely yours,



S. Yoshida

or to publishing information regarding sales transactions, senders are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

2
F
January 18, 1963

Mrs. Steven Osterweis
Department of Fine Arts
Carnegie Institute
4400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Mrs. Osterweis:

As we have had no reply to Mr. John Marin's letter of December 29th, we are rather concerned about the four items we consigned for your exhibition and which have not been received to date. Won't you be good enough to communicate with me by return mail? I shall be most grateful for your cooperation.

Sincerely,

EOH:lk

Proctor Publishing Information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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MEMBERS AS OF NOVEMBER 1, 1962

Alan Gallery	Felix Lendau Gallery, Los Angeles
Babcock Galleries	Pierre Matisse Gallery
Grace Borgenicht Gallery	Midtown Galleries
Leo Castelli Gallery	Mitch Gallery
Galerie Chalette	Betty Parsons Gallery
Peter H. Deitsch	Peridot Gallery
Tibor De Nagy Gallery	Perls Galleries
Downtown Gallery	Frank Perls Gallery, Beverly Hills
Durlacher Bros.	Polindexter Gallery
Duveen Brothers, Inc.	Rehn Gallery
Andre Emmerich Gallery	Paul Rosenberg & Co.
Fairweather-Merdin Gallery, Chicago	Soldenberg Gallery
F.A.R. Gallery	Bertha Schaefer Gallery
Rose Fried Gallery	E. & A. Silberman Galleries
Otto Gerson Gallery	Stable Gallery
Stephan Hahn Gallery	E. V. Thaw & Co., Inc.
Martha Jackson Gallery	Catherine Viviano Gallery
Sidney Janis Gallery	Maynard Walker Gallery
Kennedy Galleries	Willard Gallery
Samuel M. Kootz Gallery	Howard Wise Gallery
Kraushaar Galleries	
Zabriske Gallery	

All members located in New York City except where otherwise indicated.

H. MERDINGER & CO.
CERTIFIED PUBLIC ACCOUNTANTS
61 BROADWAY
NEW YORK 6, N.Y.
BOWLING GREEN 2-5700

January 23, 1963

Downtown Gallery
32 East 51st St.
New York, N. Y.

Re: Estate of W. C. Hulse

Gentlemen:

We are in the process of preparing tax returns for Mrs. Ilse Hulse, 382 Central Park West, New York City regarding her own transactions as well as those of the Estate of her late husband, Dr. Wilfred C. Hulse.

Since Mrs. Hulse is unable to locate the correspondence with your firm, we would appreciate receiving a statement from you showing Dr. Hulse's debit balance on your books as of January 9, 1962, the date of his death, and the transactions thereafter, including your payment to Mrs. Hulse on March 16, 1962 of \$197.75.

Thank you for your cooperation.

Very truly yours,

H. MERDINGER & CO.

By



Alfred Moser

AM:fb

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THAMES AND HUDSON LTD

ART TOPOGRAPHICAL TECHNICAL AND GENERAL PUBLISHERS

DIRECTORS: W. NEURATH, MANAGING · W. GILCHRIST · H. J. JARROLD, M.A. · E. D. NEURATH · GEN. MANAGER: T. CRAKER

CABLES: THAMESHUTS LONDON · TELEPHONE LANGHAM 7596 (4 LINES)

30 BLOOMSBURY STREET · LONDON, W.C.1.



SL/am

~~THAMES AND HUDSON LTD~~

January, 1963.

Dear Sir,

We are preparing, together with Messrs. Kindler, publishers of Munich, a Dictionary of Painters. The editor for the Modern Section is Sir Herbert Read. We should be much obliged if you could let us have the following photographs for this work:-

A selection for Kuniyoshi and O'Keefe

(We are very grateful for the Marin Photographs.)

We would be grateful for any assistance you can give us in this matter.

Yours faithfully,

Ronald Hunt

Downtown Gallery,
New York.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

GEORGE B. SOUR
1055 LEXINGTON AVENUE
NEW YORK 21, N. Y.

January 26, 1963

Dear Mr. Welff,

Sorry you had to go to the trouble of phoning
about Mary Kennedy Dawson.

This will advise you that I received the paint-
ing in good condition.

Sincerely,

George Sour

A 7A

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX I. RUBIN
~~FREDERICK BAUM~~
~~ABRAHAM G. LEVIN~~
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
IRWIN H. MOSS
RONALD GREENBERG

350 FIFTH AVENUE
NEW YORK 1, N. Y.
LONGACRE 5-2424

January 18, 1963

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

Enclosed is copy of letter dated January 16th from
Mr. Hamilton. I assume you have not as yet been able to
arrange for a meeting with Commissioner Caplin. I will ask
Mr. Hamilton to tell Mr. Irwin that the matter is still being
discussed by the Corcoran Gallery and the Downtown Gallery
and to hold it in abeyance for a further period.

Sincerely,



FB/las
Enclosure



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January 22, 1963

Mrs. H.W. Shropshire
348 Colorado Avenue
Bridgeport 5, Conn.

Dear Mrs. Shropshire:

Thank you for your letter of January 21st and your offer to show us the album of Esther M. Sniffen's paintings.

At this time, however, we have a full roster of painters and do not expect to add to this group within the foreseeable future. Therefore, I really do not think it worth your while to bring the album to the gallery.

Once again, my thanks for giving us the opportunity to consider Miss Sniffen's work.

Sincerely,

Jay Wolf
Assistant Director

January 29, 1963

Mr. and Mrs. Henry Rubin
218 E. East 50th Street
New York 22, New York

Dear Mr. and Mrs. Rubin:

Thanks ever so much for lending us the material from
"Time". We were delighted with it.

We look forward to seeing you Monday at the preview
of Morris Broderson's show. In the meantime, I will
phone you as to when we will be picking up your pictures.

Kindest regards.

Sincerely,

Jay Wolf,
Assistant Director

EW:lk

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 28, 1963

Mr. John Gordon, Curator
Whitney Museum of American Art
22 West 54th Street
New York 19, New York

Dear Jack:

We are very glad to conform with your requirements and are hereby advising you that the Morris Broderson painting THE SHADOW OF THE CROSS will be insured by us from portal to portal for the sum of \$1800. (excuse it please - wall to wall).

We are making arrangements with the Westerman delivery service to pick up the painting on Friday if this is convenient for you. At the moment we are completely overwhelmed with these large canvases and are waiting until the last moment for the final pick-up in New York City.

This should be a most exciting exhibition and I do hope you will come to the opening party to meet the artist, and more important, to say hello to me - if I survive the hanging.

Sincerely,

EGH:lk

Mr. John Gordon, Curator

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Encl. Halpert to Baum 1-25-63]

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C O P Y

Letter from: HAMILTON AND HAMILTON
UNION TRUST BUILDING
WASHINGTON 5, D. C.

January 16th, 1963

Re: George E. Hamilton, Sr. 1853-1946

Mr. Frederick Baum
Rubin, Baum & Levin
350 Fifth Avenue
New York 1, N. Y.

Dear Mr. Baum:

Yesterday I received a telephone call from Mr. Irwin of the Internal Revenue Service asking if we had come to any conclusion with reference to Mrs. Halpert's tax situation. You will recall that under date of November 21st, 1962 I wrote you stating that he had agreed to hold the matter in abeyance in order to allow us to consider his suggestions, which suggestions were set out in my letter to you of November 8th.

Very truly yours,

(signed) George E. Hamilton

GEH/rm

PO
cust.

January 25, 1963

Mr. M. Richard Wyman
Hochschild, Kohn & Co.
Baltimore, Maryland

Dear Mr. Wyman:

When I returned from my trip I found a message to the effect that you and Mrs. Wyman paid us a visit - and regret that I did not have the pleasure of meeting you.

Mr. Wolf also mentioned that you expressed an interest in the painting of the "Child with Peppermint Stick" advising me that he quoted the price of \$600. for this painting. This is the correct figure and I might add extremely low for a picture of that quality. We are fortunate in that we started collecting in the 1920's and always retained for future exhibitions outstanding examples in the various media and subject matter. As you may know, we made up the bulk of the Abbey Rockefeller collection of American Folk Art which was subsequently transferred to the museum in her name at Williamsburg. We are also responsible for other major collections in various parts of the country.

Perhaps when you are next in town you will drop in again so that I can have the privilege of showing you a small cross section of what we have available.

I hope you are enjoying the two watercolors you acquired through the Baltimore Museum of Art - and that I will have the pleasure of meeting you in the near future.

Sincerely,

EGH:lk

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"Round Hill"
John St.
Greenwich, Conn

JOSEPH H. HIRSHHORN COLLECTION

11 EAST SIXTY-EIGHTH STREET

NEW YORK 21

TRAPALGAR 9-7186

ABRAM LERNER

CURATOR

22 January 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We will be pleased to lend our Brodersons to your forthcoming exhibition, as per your letter of January 12th.

Would you please insure them as follows:

<u>After the Crucifixion</u> , 1960, oil, 60 x 40	\$ 2,500.
<u>St. Peters, Rome Series</u> , 1961, mixed media, 27½ x 39½	\$ 1,000.
<u>Transcendent Mary</u> , 1960, oil, 50 x 36	\$ 2,000.

The paintings are at our warehouse, Morgan and Brother, 510 West 21st Street, New York City, third floor. Your shipper can pick them up any week day between the hours of 9 AM and 4 PM.

For the catalogue, please credit the paintings to:
"The Joseph H. Hirshhorn Collection".

With kindest regards,

Sincerely,

3rd floor
Si Prager

Abram Lerner
Abram Lerner

AL:dp

P.S. Please note the date on Transcendent Mary is 1960.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Not to publishing information regarding sales transactions.
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on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota FEderal 6-0301 Martin L. Friedman, Director

22 January 1963

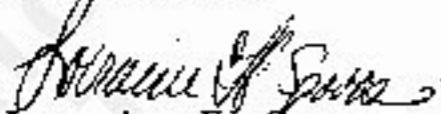
Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert,

Due to a forthcoming loan we urgently need to bring up to date the value on the following works in the Walker Art Center collection. We would be most grateful if you could give us, for our private use, your opinion of their current market value. I am enclosing photos of the Weber sketches.

Charles Demuth TWO ACROBATS, 1918 watercolor 10 7/8"x 8 3/4"
Max Weber Three Untitled Sketches, 1943 ink & wash, each 3 15/16" x 6"

Please reply via Air Mail Special and thank you for your cooperation.


Lorraine H. Spoors
registrar

PROVIDENCE ART CLUB, 11 THOMAS STREET, PROVIDENCE 3, RHODE ISLAND

January 20, 1963.

The Downtown Gallery
32 East 51st St., N.Y.

Dear Mrs. Holport:

What a delight to meet you! This is
just to remind you that Budworth is picking up pictures for
the Kane Memorial Exhibition on February first. Please note
this date. thank you so much!

Sincerely yours,

Cytha S. Robinson
Mrs. C. A. Robinson, Jr.

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STATENS KONSTSAMLINGAR
MODERNA MUSEET
STOCKHOLM 100
Telefon växel 24 42 00

Stockholm, January 28, 1963

Mrs Edith Halpert
Downtown Gallery
32, East 51st Street
NEW YORK 22, N. Y.

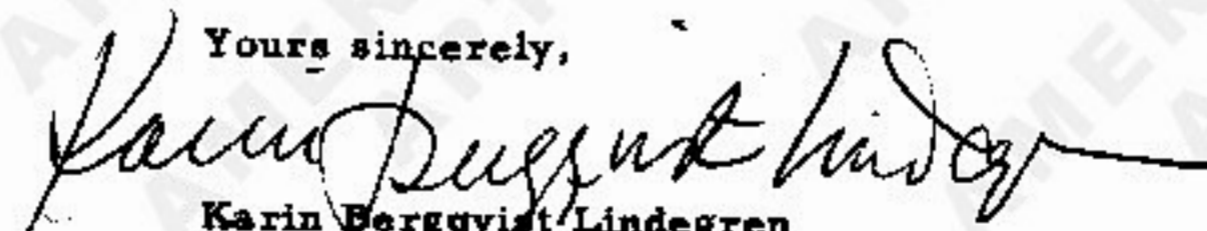
Dear Mrs. Halpert,

The international circulation exhibition Ben Shahn: Graphics is supposed to open at the Moderna Museet in Stockholm on February 16, and we are preparing our catalogue. The list with biographical notes, which we have got from the Museum of Modern Art in New York, doesn't mention very much about the important Lucky Dragon-series and it would therefore be of great help for us to know, if Shahn's journey to Japan took place in 1959 and if he began to paint the Lucky Dragon Saga already when he was there or if the year 1960 is more relevant.

One of these paintings belongs, as you know, to our museum and it would be of very great interest to show photographs of the other paintings (and even drawings) with Lucky Dragon-motif. Even in this case we take the liberty of asking for your help, and we should be very thankful, if you would be kind enough to let us have a copy of the photos you might have from the series, mentioned above.

I thank you in advance for your kind help.

Yours sincerely,


Karin Bergqvist Lindegren
curator

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BORIS MIRSKI GALLERY

January 29, 1963

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear John:

Please do not feel too badly about the accident with Alfred Duca's sculpture, FROM THE DEAD SEAS SCROLLS, for I am sure the situation can be rectified. The best thing to do is to return the piece to us and let Al Duca see the extent of the damage and what is involved in repairing it.

After it is repaired you can, if you wish, purchase the piece at the net price to the Downtown Gallery with no additional charge for the repairs. If you rather not purchase the piece you can pay only for the cost of the repairs. This latter, I'm sure, will be nominal.

Best wishes for the new year.

Faithfully yours,

Boris Mirski

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January 18, 1963

Mr. Marvin S. Sadik, Curator
Bowdoin College Museum of Art
Walker Art Building
Brunswick, Maine

Dear Mr. Sadik:

Thank you for your letter.

Naturally I too am surprised that Marin is not represented in your museum. After all he was one of the leading citizens of the State. However I can assure you that we will do everything to help in this situation.

It is very difficult to pinpoint a specific price as there are paintings of various sizes and media and the range is anywhere from \$1500. - \$15,000. with a good many under \$5000. which are of high "museum" calibre. I wish it were possible for you to see the current exhibition the catalogue of which is now enclosed. There are 35 paintings included representing at least one example of each phase - with a wide variety of theme, treatment and mood ranging from the lyrical to the dynamic. Because color plays such an important part in Marin's work with all the variations and accents, I doubt whether it will be of any value to send you photographs. The exhibition continues through Saturday, February 2nd, but I will not be here the last day of the show as I promised to attend the opening of the exhibition of the Michener Collection at the Allentown Museum that afternoon. Perhaps you can get in before. We can of course also show you other oils as well as watercolors, drawings, etc., as we have a very good selection in our storeroom.

In closing I would like to tell you how impressed I was with your catalogue of the Baskin exhibition. As he is one of my favorite artists I am familiar with a good deal of his work and as a matter of fact own six or seven drawings and one sculpture which I acquired for my personal collection, most of which was recently presented to the Corcoran Gallery. Thus I felt very strongly about the selection you made and especially was very much impressed with the forward. I look forward to meeting you in the near future.

Sincerely,

EGH:lk

1201 LAS ALTURAS ROAD
SANTA BARBARA, CALIFORNIA

17 January 1963

Dear Joan:

If Mrs. Halpert is disappointed to have so few pictures to sell, I would be willing to let her offer the "Japanese Man With Watermelons" with the understanding that when there is another exhibition in Los Angeles I could have something of equal size and importance in return for it.

We hope to see you both before you go to New York.

With love all around,



P.S. The above title is taken from your original bill of sale and is so registered in my catalogue.

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WESTPORT COMMUNITY ART ASSOCIATION

POST OFFICE BOX 698
WESTPORT, CONNECTICUT

JANUARY 17, 1963

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK, NEW YORK

DEAR MRS. HALPERT:

THE WESTPORT COMMUNITY ART ASSOCIATION IS PLANNING AN EXHIBITION ENTITLED "MUSIC IN ART" FOR ITS SPRING SHOWING, MARCH 25 THROUGH APRIL 21, 1963; TO BE HELD IN THE JESUP GALLERY OF THE WESTPORT PUBLIC LIBRARY.

DOROTHY MILLER, OF THE MODERN MUSEUM, SUGGESTED THAT I ASK YOU IF YOU HAVE ANY PASTELS, OF A SERIES CALLED "MUSIC" DONE BY MAX WEBER AROUND 1911, AVAILABLE FOR LOAN. WE ARE ALSO LOOKING FOR A HARNETT STILL LIFE WITH MUSICAL INSTRUMENT, AND AN EARLY AMERICAN PAINTING OF A MUSICAL THEME.

WE HAVE SUCCEEDED IN BORROWING, AMONG OTHERS, PAINTINGS BY A SIXTEENTH CENTURY SWISS PAINTER NAMED JOSEPH HEINTZ, DRAWINGS BY NOVELLI, A GAINSBOROUGH PORTRAIT, A LE NAIN, A DUFY ENTITLED "CHOPIN" AND AN ABSTRACT PAINTING BY FEININGER. WE ARE ATTEMPTING TO SHOW MANY VARIATIONS ON THE THEME OF MUSIC.

THE JESUP GALLERY IS IN A FIREPROOF BUILDING. THE WESTPORT ART ASSOCIATION WILL PROVIDE THE TRANSPORTATION AND INSURANCE. HAHM BORTHERS WILL PICK UP AND RETURN THE WORKS OF ART.

I AM ENCLOSING CATALOGUES OF SOME OF OUR MORE RECENT EXHIBITIONS THAT I THOUGHT MAY BE OF INTEREST TO YOU.

WE WILL BE MOST APPRECIATIVE OF ANY HELP YOU CAN GIVE US TOWARD THIS EXHIBITION.

SINCERELY YOURS,

Corrine Streich

CORRINE STREICH
CHAIRMAN

MRS. FRANK STREICH
102 HILLSPPOINT ROAD
WESTPORT, CONN.

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You know, Mrs. Halpert, we would not do anything we thought might be against your wishes, and did not think of raising the prices since you had set them. Now that your policy and the commission are clear, we shall be governed accordingly. I can't tell you how much I regret that this misunderstanding arose. I only hope you will not penalize us for it.

You were very kind Mrs. Halpert, and trusted us. After all, we were not really known to you. We will not give you cause to regret it.

Sincerely,

St. Armands Gallery,

Murray Lebwohl
Murray Lebwohl

ML/r

view to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information will be published 60 years after the date of sale.

Jan 31

1/24/63

Mr. Perry Rathbone
was here -

Would like "Movement -
Sea or Mountain - As
You Will" #21

Price \$12,000.

Sent to Boston after
Show -

Also liked the
Weekawken Sequence
Series and

Cat. #8 Related to St Paul

*10 Small Pt. Harbor -

Casco Bay, Maine

Will be at Guggenheim to-nite

Mr. Rathbone is stopping at
Hotel Gladstone - going to
Boston tomorrow AM

University of Notre Dame
Notre Dame, Indiana

January 21, 1963

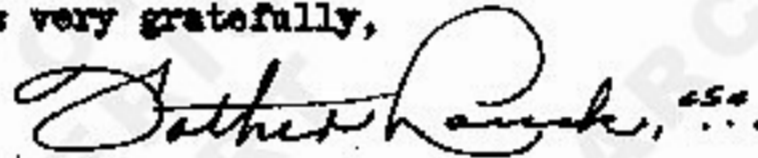
The Hadowitz Art Gallery

The Downtown Gallery
32 E. 51 St.
New York 22, New York

Dear Friends:

We appreciate receiving your regular catalogs, such as the present one dealing with John Marin. For your mailing list, we should like to report this slight change in the wording of our Gallery at the present time. We refer to it simply as Art Gallery, University of Notre Dame. The Wightman Gallery is no more.

Yours very gratefully,



Rev. Anthony J. Lauck, C.S.C.
Director, Art Gallery

AJL/pz

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January 15, 1963

Mrs. Edward Root
College Hill Road
Clinton, New York

Dear Mrs. Root:

As you requested I am listing below the current insurance valuations of the group of paintings acquired from us.

Stuart Davis			
COLORS OF SPRING ON THE HARBOR	Gouache	14x11	\$900.
Arthur Dove			
FROSTY MOON	Watercolor	5x7	350.
NO FEATHER PILLOW	Oil	22x16	4500.
SUMMER ORCHARD	Oil	23x14	3500.
FREE COMPOSITION, AUTUMN 1935	Tempera	23x14	3500.
Kuniyoshi			
BY THE SEA	Oil	12x16	4000.
EMPTY TOWN IN THE DESERT	Oil	36x20	5000.
John Marin			
THE RAPIDS, WHITE MOUNTAIN COUNTRY	Watercolor		3500.

We have no records of the Sheeler paintings. If you will send us photographs with dimensions we will supply the information.

I hope you have a wonderful trip. Best regards.

Sincerely,

EGH:lk

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S. Rush



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

January 25, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

In answer to your letter of January 2, I fully understand the legal requirements involved and am enclosing photographs of each of our three Demuths for your inspection.

I thank you very much for everything you have done to assist me in the past and I wish you a very happy New Year and hope I may see a great deal of you in it.

Sincerely yours,

Henry G. Gardiner

HENRY G. GARDINER
Assistant Curator of Paintings

job

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

TELEPHONES
PLAZA 3-1295
PLAZA 3-1563

CABLE ADDRESS
"ACQUAGALLS. N. Y."

NICHOLAS M. ACQUAVELLA
Galleries
119 EAST 57TH STREET
NEW YORK

January 26th, 1963

Received from the Downtown Gallery
an oil painting on canvas Fig. 8, represent-
ing Scene of Zurich by Dimitri Berea. (1950)


WILLIAM R. ACQUAVELLA

ring to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Fogg Art Museum

Harvard University · Cambridge 38 · Massachusetts



January 25, 1963


Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York:

Dear Mrs. Halpert:

Miss Mongan asked me to write you to ask which of the Santini companies you were referring to in your telephone conversation this afternoon. There seem to be very many movers and packers by that name in the Manhattan telephone directory.

Thank you very much for your help in this matter.

Sincerely yours,



(Mrs) Margaret Scott

Secretary to Miss Agnes Mongan

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January 18, 1963

Mr. Richard Hirsch, Director
Allentown Art Museum
Fifth and Court Streets
Allentown, Pennsylvania

Dear Dick:

Just so that you do not become nervous about the Michener painting I am making arrangements to have it removed from the wall and shipped to Allentown on the 23rd of January so that it will reach you not later than the 28th of the month as you requested. I wish you could see the current exhibition and I wish that Michener would drop in as well as it is really a great revelation to a great many people including as it does an excellent cross section of his paintings in oil from 1903 to 1953 - exactly half of a century of true creativity. Besides it will be swell to see you.

Apropos, how does one get down to Allentown? You wrote me about it a long time ago but I could not find the suggested routes. Would you be a good guy and do it again. I sure hope there is some easy way as I am becoming somewhat allergic to travel these days with the many delays, changes in schedule, etc. I do want to get down to Allentown and although Saturday evening is when I arrange the new exhibition on the two floors for hanging on Sunday when all the boys are here I will have to do some fancy planning in advance so that we can open on Monday the 4th as scheduled. And so I hope to hear from you.

Best regards.

Sincerely,

DGH:lk

Galerie Bonnier

Gérant: Jan Runqvist Avenue du Théâtre 7 Lausanne Téléphone 021/23 33 47 Adr. tél. Galerbo

Richard Loeb

19 January 1963

Dear Edith:

Where your feet hurt after a vernissage my charm and gallantry suffer at home after a day spent in putting up with ladies who insist that their children can do as well as Rothko. The one today will probably not bother me again after I suggested that we were most anxious to see the works of such a talented offspring. It becomes sadistically pleasant to bark at my wife and know that I'm not losing a customer.

Besides the Sheeler painting I am also sending you my Marin and the Sheeler 'White Barn'. The former I would like to sell you outright, the latter on consignment, or am I wrong? The latter appears to me to be the far finest of all. What it is worth I do not know as I am completely out of touch with the American market. Please make me a bid on the Marin and an estimate on what you want to sell the Sheeler for. Your offer on the Sheeler oil, 'Black Gold', I am accepting. As Marion, my wife, has much to purchase to furnish our apartment, she will be in touch with you as soon as she arrives, that is to say about February 11th.

The Lehman liquor deal consists of offering them a case of 1848 brandy which I cannot import and which is worth about \$75 a bottle. Your offer of unlimited liquor is tempting but a Chagall accrochage keeps me here.

Marion will explain the set-up that brought me into the field of 'marchand de tableaux'.

Until further news from you, my fine Odessan

As always, cordially

Richard

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

THE OHIO STATE UNIVERSITY

SCHOOL OF FINE AND APPLIED ARTS

108 NORTH OVAL DRIVE

COLUMBUS 10, OHIO

ADVERTISING DESIGN
ART EDUCATION
ART HISTORY
CERAMIC ART
GENERAL FINE ART
INDUSTRIAL DESIGN
INTERIOR DESIGN
MEDICAL ILLUSTRATION
PAINTING
SCULPTURE

Jan. 23, 1963

Mr. E. Mayers
The Downtown Gallery
New York 22, N.Y.

*Frank
Mayer*

Dear Mr. Mayers:

Thank you very much indeed for your letter of Jan. 13. We are well pleased that you will lend us the drawings by Marin and Zorach.

I appreciated your offer to extend the loan in as much as including works by other artists as well. I had, as a matter of fact, difficulties in locating good examples of drawing by Kattner and Shahn. So, if we could have such, the exhibition should gain enormously. I am also interested in Sheeler and Weber. One or two (preferably) by each of all these or some of them would be most welcome and allow the show quite a degree of completeness. Other galleries have graciously helped us to obtain a good deal of material.

May I assure you of the School's gratitude for your co-operation. I am looking forward to further word from you. Would it be possible to give us the final list of names by the end of the week, as we want to get them into our brochure?

Yours sincerely:

Hans J. Hohlwein

Hans J. Hohlwein
Chairman of Exhibitions

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January 29, 1963

Miss Isabella Howland
Van Dyke Studio
939 Eighth Avenue
New York, N. Y.

Dear Isabella:

I am so sorry to have missed you when you dropped
in a short time ago.

I have had several inquiries in relation to the
portrait head of Marin and one positive request but
until I know what price you plan to set on the bronze
I am in no position to carry through. As a matter
of fact a client who wants the bronze would like to
obtain the plaster head as well. I am referring to
the one we have in the case.

Billy Zorach told me that the Modern Art Foundry
which uses the glue process can produce these heads
at something between \$125. and \$150. with a 10% discount
on a quantity. The name of the person to call - unless
you already know him - is Mr. John Spring. The telephone
number is RA 8 - 2030. May I suggest that you check into
the matter and advise me at your earliest convenience.

Best regards.

Sincerely,

EGH:lk

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

sharing the business end
of the sale so that this kind
of error will not be repeated.

In the meantime, please
accept my sincere apologies
for our inefficiency and the
inconvenience to you.

Sincerely,

Harriet Osterweis

(Mrs. Steven Osterweis)

apm

January 25, 1963

Miss Lorraine H. Spoor, Registrar
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Miss Spoor:

I am sorry to be somewhat late but your letter
arrived during my absence and this is my first
opportunity for attending to the matter. The infor-
mation you requested is listed below:

Charles Demuth	TWO ACROBATS, 1918 watercolor	
	10 7/8 x 8 3/8	\$5500.
Max Weber	Sketch, Sept. 28, 1943	
	ink and wash	\$ 450.
	2 Sketches, 1943, ink and wash	500. <u>each</u>

I trust the information reaches you on time.

Sincerely,

EGH:lk

Mr. Sammy Hardison
141 N. Main St., Apt. 4E
Memphis, Tenn.
Jan. 20, 1963

The Downtown Gallery
32 E. 51 St.
New York, N.Y.

Dear Sir,

Would you please send me prices on Ben
Shawn drawings. I am very interested in Shawn's
work and would like to have some idea
how the prices run on his drawings.

Sincerely,
Mr. Sammy Hardison

The Jewish Museum

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York 28 / Riverside 9-3770

DR. ALAN R. SOLOMON, DIRECTOR

RECEIVED FROM

The Downtown Gallery
32 East 51st Street
New York, N. Y.

L63.1.98

PLEIADES (Job 38)

Painting and quotation, Ben Shahn, 1959;
gouache and gold leaf on paper, 20-1/2 x
26-3/4".


The Art Cart
315 East 91st St.

1/23/63
Date

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.



THE KANSAS CITY ART INSTITUTE AND SCHOOL OF DESIGN
4415 WARWICK BOULEVARD KANSAS CITY 11, MISSOURI VALENTINE 1-2854

January 28, 1963

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am so very delighted that you are assisting us in bringing to Kansas City splendid and excellent works for the forthcoming exhibition, SIX PAINTERS. Georgia O'Keeffe's paintings are superb, and the inclusion of these works will certainly lend distinction to the exhibition. You will be interested to know that works valued at \$14,545.00 were retained from our first major loan exhibition for Kansas City collections. I hope that the high quality of this coming exhibition will precipitate such financial success again.

When I arrived in Kansas City I found the enclosed consignment sheet. I note that instructions request that the blue receipt be returned to you. Since no blue receipt was enclosed in the letter I have had a copy of the yellow one made for my files, and I am returning the yellow form to you.

My visit to your gallery and the conversation with you was the highlight of my visit in New York. Thank you for that! I hope that you will plan a visit to the Kansas City Art Institute when you are traveling in the Midwest.

Your kindness and assistance in planning the forthcoming exhibition is certainly appreciated. I think the exhibition (even though it will be small in size) will be an important and significant one for our patrons.

Sincerely,

William D. Paul, Jr.

William D. Paul, Jr.
Director of Exhibitions

WDP/ah

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ED. BIXER
339 FIFTH AVENUE
NEW YORK 18, N. Y.

January 22, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

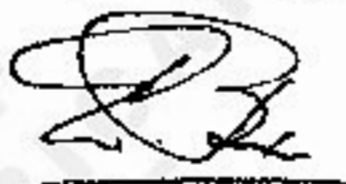
We will be pleased to lend our Morris Broderson painting, NEWSPAPER BOY, for your exhibition.

The painting can be picked up at my apartment, 45 Sutton Place South, apartment 19-P, any afternoon after 3:00 p.m.

The credit line is satisfactory and the insurance valuation is \$700.

I have just returned from Los Angeles. I visited with Mrs. Ankrum while there and she told me of the exhibition and preview party. Mrs. Bixer and I will be very happy to attend this party.

Sincerely yours,



Ed Bixer

eb:ns

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THE ROCHESTER MEMORIAL ART GALLERY
490 UNIVERSITY AVENUE, ROCHESTER 7, NEW YORK

January 21, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith,

I am returning herewith the photo of Bill Zorach's "Spirit of the Dance" inasmuch as, at the moment, I cannot arouse too much interest in it here. Many, many thanks for letting me borrow it.

Hope to see you soon.

Sincerely yours,

Harris K. Prior
Director

HKP:je
Enc.

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January 28, 1963

Miss LaRae O. Calame
Amon Carter Museum of Western Art
3501 Camp Bowie Boulevard
Fort Worth 7, Texas

Dear Miss Calame:

For your information Mr. Van Doren Coke was here this morning and made his final selection, a list of which is enclosed. The photographs are being taken care of and no doubt Mr. Coke will communicate with you further regarding whatever other details are needed.

Sincerely,

EGH:lk

January 21, 1963

Mr. Ed Bixler
339 Fifth Avenue
New York 16, N. Y.

Dear Mr. Bixler:

I am writing to you at the suggestion of Mrs. Joan Ankrum with whom we have arranged for a retrospective one-man exhibition of paintings by Morris Broderson. The dates are February 5th through March 2nd.

In making the selection I was particularly interested in the painting entitled

NEWSPAPER BOY Casein 1956

and sincerely hope that you will agree to lend this outstanding example for our show.

We will pick up the painting and of course insure the painting while it is in our possession and in transit, and we will include a credit line in the catalogue.

A self-addressed envelope is enclosed for your convenience in replying. Would you please do so at the earliest possible moment as we have just received your address and the catalogue is about to go to press. Will you also be kind enough to let me know whether we may use the following as a credit line: "Collection of Mr. Ed Bixler"? We also would like to have the insurance valuation and would you be good enough, in replying, to let us know when we may have our truckman pick up the painting - at your convenience.

Both Mrs. Ankrum and the artist are coming on for this event and we hope that you will join us at the preview party to be held on Monday, February 4th, from 5 - 7 PM.

Many thanks for your cooperation.

Sincerely,

EGH:lk

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BARBIZON-PLAZA HOTEL

106 CENTRAL PARK SOUTH

NEW YORK · 19 · NEW YORK

telephone Circle 7-7000

cabls 'BARBPLAZA'

January 21, 1963

Dear Mrs. Halpert -

Thank you very much for the receiving me this morning - I really enjoyed being in your gallery - The Georgia O'Keeffe paintings are thrilling - she is a great painter and she has a swell friend and representative in New York, namely - Mrs. Edith Halpert. I'm delighted that her paintings will be included in the March showing at the Kansas City Art Institute.

Please come to visit us when you are in the Midwest - You are welcome anytime!

Very good wishes & thank you
sincerely -

Wm. D. Paul Jr.
Kansas City Art Institute
4415 Wainwright
Kansas City 11, Missouri

P.S. Good luck with the Flying Tigers!

100% AIR CONDITIONED BY THE MOST ADVANCED ELECTRONIC COOLING SYSTEM

January 15, 1963

Prof. Churchill P. Lathrop, Director
Hopkins Center
Dartmouth College
Hanover, New Hampshire

Dear Prof. Lathrop:

I have now had an opportunity to speak with Mrs. Halpert about your needs for a Shahn show in April and the "Religious Themes" show in May.

At the moment the only thing we can definitely promise you for the Shahn show is the black and white watercolor VOLTAIRE. The reason for this is that we have so few examples of Shahn in the gallery that though we may be able to give you others at a later date we hesitate at this time to commit ourselves until we know what he plans to bring to us in the next month or so.

However I am delighted to tell you that if you still want the three Rattners that you selected, JOB #9, GAROYLES #3, PARIS, GAROYLES IN FLAMES, as well as four watercolors we would be delighted to let you have these. In addition to the Rattners you may also have the small white marble THE FIRST BORN by William Zorach, and for your Sculpture Court, the bronze HEAD OF MOSES, also by Zorach. If you would send me a formal request for the above mentioned works I will be delighted to reserve them for you, always retaining the privilege to make a reasonable substitution if the work is sold and the owner is not willing to lend it for your show. To have this collection for the month of February and

Have you any plans as yet for a show in Hopkins Center this summer? In fact I don't even know if you intend to have the gallery open. If you do, though, I have spoken to Mr. and Mrs. John C. Marin, Jr. who would be most willing to lend you all or part of their collection for exhibition. The collection was shown last summer at Cornell University and, in the past, has been shown at Boston, The Montclair Art Museum and Queens College. (The collection is a very large one and contains some of the best work of the 20th century.) It contains some of the best work of the 20th century.

Mrs. Martin D. Jacobs

1080 Fifth Avenue, N. Y. 28, N. Y.
Apt 6C

January 22, 63

Dear Mrs Harpert,

I have your note
as to Morris Brundeson

Mrs Jacobs & I will
be pleased to lend our painting (Boy
Riding Invisible Horse) for the
exhibition

It can be picked up any
week-day, except Tuesday, between 10 AM
& 5 PM. I suggest you call the day
before. I would suggest insurance
valuation of \$1,000.

The credit line is satisfactory
except that my full name is
"Martin D Jacobs"

rose fried gallery

40 east 68th street, new york 21, n. y. REgent 7-8622

January 15th, 1963

Appr

Walker Art Center
1710 Lyndale Avenue S.
Minneapolis, 5, Minnesota

Dear Sirs:

Mrs. Blith Halpert sent the photograph of your Glarner to me for a current insurance evaluation. Since I have not handled Mr. Glarner's works for many many years, I am unable to help you establish an authentic value. I do not believe that Mr. Glarner has a gallery in New York, and I do not know where he lives, so that I cannot pass this request on to someone who can help you.

I would suggest that you try to reach the artist, who would certainly know what his works are bringing, or be able to refer your request to one who does.

Sincerely yours,

Rose Fried

BL

Copy

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

January 25, 1963

Mrs. Wiley Thomas Buchanan, Jr.
4220 Nebraska Avenue
Washington 16, D. C.

Dear Mrs. Buchanan:

Please accept my rather delayed thanks for the
delightful time I had at your dinner party.

It was a great pleasure meeting you and Mr. Buchanan -
and I hope to see you in the near future when you
visit New York.

Sincerely,

EGH:lk

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January 25, 1963

Mr. A. James Speyer
The Art Institute of Chicago
Michigan Ave. at Adams St.
Chicago, Illinois

Dear Mr. Speyer:

Thank you so much for sending us the catalogue
of your 66th Annual American Exhibition. It is
a very handsome and most informative publication.

I was disappointed however to find that the
enclosure mentioned was omitted and would greatly
appreciate having a copy listing the prize winners.

Many thanks for your cooperation.

Sincerely,

EGH:lk

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January 25, 1963

Mr. Nathan Hurvitz
Crenshaw Medical Arts Center,
Suite 606
3756 Santa Rosalia Drive
Los Angeles 3, California

Dear Dr. Hurvitz:

Thank you for your letter.

I am very sorry that I am unable to be of assistance to you in finding prints or drawings "representing the life of the Eastern European Jew" in our collection of Ben Shahn's group. The entire Sholem Aleichem series was sold many years ago and he has produced no other drawings or prints related in theme. If by any chance one should appear on the market I will be very happy to communicate with you promptly.

Sincerely,

EGH:lk

January 29, 1963

Mr. E. R. Bahan
Continental Life Building
Fort Worth 2, Texas

Dear Mr. Bahan:

Thank you for your letter which incidentally arrived while I was out of town which explains the delay in my reply.

Unless you have someone in mind locally who will pay the retail price directly without deducting the customary sales commission I would suggest that you return the picture to us for a complete refund for we too have to add a profit in the event that a sale is consummated. Please let me know your thoughts in the matter.

I am so sorry to learn that I missed the opportunity of seeing you and Mrs. Bahan when you were in New York. Are you planning to come up soon again? If so do write me in advance so that I may arrange to be here to receive you. Meanwhile my very best regards, and do let me hear from you.

Sincerely,

EOH:lk

Please write to Graham
BROWN UNIVERSITY
PROVIDENCE 12, RHODE ISLAND
Prosser
DEPARTMENT OF PHILOSOPHY

January 18, 1963

Miss Lottie Kressman
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Kressman:

With reference to my letter of December 11, 1962, and your reply of December 17, I should like to inquire whether Mrs. Halpert has returned from her trip and has had an opportunity to consider my request for permission to use in my anthology some of Mr. Shahn's drawings along with his "The Biography of a Painting."

I am sorry to trouble you on this matter, but the date of publication is drawing closer and I am anxious to have it decided. I would be most grateful for an early reply.

Sincerely yours,

Vincent Tomas

Vincent Tomas

VT:vdb

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January 29, 1963

Mr. Jacob Schulman
29 East Boulevard
Cloverville, New York

Dear Jack:

The Whitney Museum exhibition is about to close and before I communicate with the curator, Mr. Bryant, I would like to have your wishes in the matter. Should the drawing be sent directly to you by the Museum or would you prefer to pick it up. As soon as I hear I will communicate with Mr. Bryant unless you wish to do so on your own.

Do come in and see the Marin exhibition before it closes. It is a very special selection with a number of items to be distributed when the exhibition closes and I would very much like to have you see it - and of course would love to see you. My best regards.

Sincerely,

EDH:lk

PO L
Fenton select of Marino
Purd en

January 29, 1963

Mrs. Wilfred J. Gregson
1065 Farmington Lane
Atlanta 19, Georgia

Dear Mrs. Gregson:

When I returned from a trip I found a message to the effect that you had called at the Gallery during my absence and am writing to let you know how much I regret missing you. I hope that when you are planning to be in New York in the future you will let me know in advance. Also if any of the paintings by Marin interest you particularly and you would like to see them in the context of your own home we will be very glad to send them to you for consideration without any obligation on your part other than assuming the cost of packing, shipping and insurance.

Meanwhile my very best regards and please remember me to Reginald Poland.

Sincerely,

EGH:lk

January 17, 1963

Editor
Art Voices
200 East 72nd Street
New York, New York

Dear Sir:

NOT FOR PUBLICATION

Though you are performing a wonderful service with your feature "Gallery Strolling", as a gallery whose location is below "Gallery Row U.S.A.", you make it seem hardly worthwhile for the casual art viewer to venture below 57th Street.

Since at least fifteen of the oldest galleries in the City whose rosters include distinguished artists are one and below 57th Street, we can only hope that you will run a section of "Gallery Strolling" which will encompass our locations. Though, as you have said, this area has a "traditional reputation" as a home of many galleries, traditions are kept alive by frequent repetition. We would hate to have the new generation of gallery goers unfamiliar with a custom that has been in existence for enough years to have become a "tradition".

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

State of NEW YORK
of
County of NEW YORK

ss.:

On the 28th day of January in the year
one thousand nine hundred and sixty-three before me personally came

SAMUEL C. COOPER

to me known, and known to me to be the individual described in, and who executed the foregoing
instrument, and duly acknowledged to me that he executed the same.

[Signature]

HERBERT C. YAGID
Notary Public, State of New York
No. 74-0762260
Qualified in Kings County
Commission expires March 30, 1964

SAMUEL C. COOPER,

TO

EDITH HALPERT and 32 EAST
51ST. STREET CORP.

General Release

Yale University Art Gallery

1111 CHAPEL ST., NEW HAVEN 11, CONN.

ANDREW CARNDUFF RITCHIE, DIRECTOR

15 January 1963

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith,

I took some Christmas holiday vacation and my correspondence is far behind.

Hence this very belated acknowledgement of the tear sheet from the Fortune article "A Quantity of Culture."

Boy! What a boom! What it all means I would hate to guess. Oh Pioneers, what hast thou wrought?

Yours ever,



Andrew C. Ritchie

ACR:ws

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THE UNIVERSITY OF ARIZONA
T U C S O N

UNIVERSITY ART GALLERY

PAINTINGS BY JOHN MARIN

Received January 16, 1963 from the Downtown Gallery, New York

Packed and shipped by Santini Brothers

Box No. 2, continued.

COLORED PENCIL

NUMBER

21. The Circus Ring Horses, 1941, 8x10,
22. The Circus #2, 1948, 9 1/2 x 12,
23. In the Ring - The Circus Rider, 1943, 7 3/4 x 10,
24. The Circus, Circa 1950, 8 x 10,

D048/3

D050/2

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

January 15, 1963

Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith,

Many thanks for your letter of January 2 and the enclosed catalogue.

Unfortunately the Academy is not going to send me to New York at this time. I certainly would enjoy working with you and Jim in the selection of the exhibition for Santa Barbara and Honolulu of the Halpert Collection, but I must be counted out. I appreciate your offer of the apartment--it would have been great fun. Maybe sometime in the not too distant future I can get to New York. Certainly I would like to.

It will be very helpful to have the photographs of the works you and Jim select. I want to plan a number of related activities such as lectures, etc., in connection with the collection showing here, so if it is possible to obtain the color slides I would appreciate such information including the source for purchasing them.

ART: USA: NOW is going great guns here! Almost two thousand people in three hours on Sunday--which is a huge gallery crowd for the Academy.

I thoroughly enjoyed seeing you here and am only sorry we cannot get together in New York at this time.

Sincerely,



William A. McGonagle
Assistant to the Director

WAMcG:ac

THE BALTIMORE MUSEUM OF ART

SALES & RENTAL GALLERY

WYMAN PARK

BALTIMORE 18, MARYLAND

CHESAPEAKE 3-7650

January 24

Mr. Jay Wolf
The Downtown Gallery
32 E. 51st St.
New York, N.Y.

750. —
31 50

781. 50

Dear Mr. Wolf,

To continue the information on the pictures
sold here at the gallery:

Stuart Davis - "Ivy League" - price \$35.00
sold to Mrs. Robert Meyerhoff
3209 Fallstaff Road, Baltimore 15, Md.

"Sailing" - Wilde Collection - price \$125.00
sold to Mrs. Richard Wyman
7802 Ridge Terrace, Baltimore 8, Md.

"Mountain Lake" - Wilde Collection - price \$125.00
sold to Mrs. Richard Wyman
7802 Ridge Terrace, Baltimore 8, Md.

Sorry it has taken so long to get everything
you needed.

Yours truly,

Barbara Keyser

Mrs. Fenwick Keyser

January 25, 1963

C. 16
in OK
Mr. Russell F. Wake
Dunbar
635 Merchandise Mart
Chicago, Illinois

Dear Mr. Wake:

Thank you for your letter.

Indeed I will be very pleased to extend "courtesy
of the gallery" to Mr. C. Edgar Johnson, and look
forward to his visit.

Sincerely,

EQH:lk

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • ENdicott 2-5514

Conservation of Paintings

January 26, 1963

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

.....
STUART DAVIS - "Rue Lippe", oil on canvas, glue lined.

Painting had heavy layer of surface grime and more than one coat of discolored varnish. Examination under ultra-violet light showed that about one third of the surface had been retouched. This apparently was due to the partial removal of a very difficult coat of old varnish during a previous cleaning - it was decided that cleaning would be too difficult and the spotty cleaned areas were repainted and then the whole surface was revarnished. The retouching was therefore not necessary once the painting had been properly cleaned.

Retouching was also removed from a few old fillings in the lower part of the painting but this was not extensive.

Painting was extremely difficult to clean because of heavy layers of old varnish and because thin black lines used by the artist were extremely soluble and the various color areas had to be cleaned separately so that lines would not be disturbed. Very strong solvents had to be used - Acetone, Dimethyl Formamide and Morpholine.

Scrapes and spots in the white border were retouched; also parts of blue lettering where paint had flaked off; also two dark streaks that ran vertically through the brownish-grey area in building at left.

Painting was sprayed with several coats of Poly Vinyl Acetate in Toluene and with a mixture of Normal and Iso Butyl Methacrylate in Petroleum Benzine.

Cost of restoration -

\$650.00

MMW:jd

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THEREOF. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 25, 1963

Mrs. Kenneth Montgomery
1200 Spruce Street
Winnetka, Illinois

Dear Mrs. Montgomery:

I am writing to advise you that two letters have been returned to us from the above address.

We would be very pleased to continue sending you our mailings and if you would fill out the enclosed card with your correct address we would be happy to do so.

Very truly yours,

Lottie Kreissman,
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Jan- 27, 1963

ROSALIE BERKOWITZ 28 EAST 64TH STREET NEW YORK 21, NEW YORK

Dear Edith:-
I look forward to
the 4th of February — and
this time — having an "art
of God" — I shall be there
+ agtly,
Rosalie

FIRE AUTO CASUALTY LIFE



Capital 5-2935

Catto & Catto
INSURANCE

JOHN CATTO, JR.
HENRY E. CATTO
GUS J. GROOS, JR.
J. L. STEDHAM, JR.
LEE J. STIVERS
HENRY CATTO, JR.

WIND THEFT SURETY FIDELITY MARINE

510 SOLEDAD, SAN ANTONIO, TEXAS

January 21, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

We are preparing an insurance quotation for Mr. Ike S. Kampmann, Jr., 315 Westover, San Antonio, Texas which will include a schedule of Fine Arts. In this connection, Mr. Kampmann asked that we verify with you the cost of two of his paintings: DARK IRIS NO. 2 and WHITE ROSE, ABSTRACTION WITH PINK. He remembers two prices, but can't remember which one applies to which painting.

We are enclosing a self-addressed envelope, and will appreciate a reply at your earliest convenience.

Very truly yours,

CATTO & CATTO

Henry E. Catto, Jr.

HEC, JR/dp

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



Department of Paintings

January 17, 1963

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I am sorry to bother you with a question, but I would be grateful for your help.

I am at the moment working on catalogue material for the Dove Long Island and would like to know if this collage has been in any other collection besides your own and the artists. Also, could you tell me if you have exhibited this work in any show other than the Dove Collage show in 1955? (#6)

Thank you very much for any help you can give me.

Sincerely yours,

Drika N. Agnew
Department of Paintings

for to publishing information regarding sales transactions, purchasers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE UNIVERSITY OF ARIZONA
T U C S O N

UNIVERSITY ART GALLERY

January 29, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mr. Wolf:

We have prepared another list of the 38 paintings and drawings received from you because the markings on your blue list (signed and enclosed) we knew meant something to you, but not the same to us when checking in the shipment. Everything arrived in fine condition; Santini Brothers certainly did a careful packing job.

Our list (copy enclosed) agrees with yours except for the omission of one watercolor, Region--Rowe, Massachusetts, 1918, and, of course, the two oils you indicated would be coming later. We assume you will include the watercolor with their shipment.

In the meantime, we have placed insurance on the oils as you requested in your January 26 letter. We shall look forward to having them here.

We, too, are sorry you will not be able to see the show. You have contributed so much to it. Thank you for your good wishes.

Sincerely yours,

William E. Steadman
Director

Mr. Jay Wolf
Assistant Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

WES:pn
Enclosures--two

*Checked
in Box #1*

January 16, 1963

Dr. A.L. Freundlich
Chairman, Art Dept.
George Peabody College for Teachers
Nashville, Tenn.

Dear Dr. Freundlich:

Thank you so much for your reassurance that your insurance fully covers the pictures from New York till they arrive in Nashville. I wrote you since some institutions separately insure shipments, rather than carrying your type of policy.

The pictures will be shipped to you tomorrow via Railway Express.

I am enclosing consignment forms; would you be so kind as to sign and return the blue copy to us.

Sincerely,

Jay Wolf
Assistant Director

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 18, 1963

Mr. Sigmund M. Hyman
Pension Planners of Baltimore, Inc.
Munsey Building - Third Floor
7 North Calvert
Baltimore 2, Maryland

Dear Mr. Hyman:

It is just a month since we sent to you for consideration
a watercolor by Stuart Davis entitled HARBOR GLOUCESTER.

Would you be good enough to let us know whether you made
any decision regarding this painting and whether you have
any interest in seeing the drawing referred to in my letter
of December 15th - 40 INNS ON LINCOLN HIGHWAY.

The reason I am following up on this matter is that with
the many exhibitions about to open and others to follow
commemorating the 50th anniversary of the Armory Exhibition
we have a tremendous number of calls for paintings by the
American artists on our roster who participated in the
original show. Therefore, I would appreciate a reply in
the very near future.

Thank you for your cooperation.

Sincerely,

EGH:lk

January 22, 1963

Mrs. Anne Dahlgren Hecht
Editorial Associate
Dept. of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.

Dear Mrs. Hecht:

Mrs. Halpert has asked that I write to tell you how very much
she appreciates the three posters from the BEN SHAHN exhibitions
in Amsterdam, Brussels and Vienna. She is very pleased to have
them, and she looks forward to receiving any others that you
might be able to obtain.

Again, our thanks for remembering to send the posters.

Sincerely,

Jay Wolf
Assistant Director

I write now for your consent, on the enclosed forms, to borrow your two important and beautiful bronzes, Standing Figure of 1927 and Figure of the early 1920's. I would be especially happy to be able to include two such fine casts of these figures in the exhibition.

Although we are aware of the increasing and importunate demands upon collections, we hope to make this exhibition such that it will satisfy all demands upon the work of Lachaise for many years; but to accomplish our purpose, we depend upon your generous cooperation.

Most sincerely,



William Osmun
General Curator

wo/ts
enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
RONALD GREENBERG

350 FIFTH AVENUE
NEW YORK 1, N. Y.
LONGACRE 5-2424

January 29, 1963

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

In reply to your letter of January 25th, I spoke to George Hamilton on the phone today. He said that Mr. Irwin, the agent, would hold the matter in abeyance until at least March 1st. Mr. Irwin was not pressing for an immediate answer but merely had the matter open and wanted to get some idea of when it might be disposed of.

In view of the foregoing, I would think it would be a good idea for you to see whether you could make contact with Commissioner Caplin through Heckscher as you suggested. If this does not work and you have no further leads open, then I think we should immediately consider the alternative of your writing a letter to Commissioner Caplin. You will recall that this was the method that we last discussed and that you had said that you would draft such letter and would let me go over it for any suggestions I might have. I do not think it would be useful at this time for you to confer with Mr. Irwin in the Internal Revenue Service. These agents have very limited authority and necessarily take a narrow viewpoint.

When speaking to Mr. Hamilton, I suggested that while you are endeavoring to contact Commissioner Caplin, we should try to clear up one of the two points which Mr. Irwin raised. You will recall that his first point was that he thought you did not retain sufficient interest in the objects of art to constitute a life estate. He based this upon certain provisions of the deed of gift, such as the provision that all insurance proceeds should be paid to Corcoran in the event of loss or damage, that restoration of the paintings and loans of the works to other organizations indicated control by Corcoran, etc. I told Mr. Hamilton that I thought we might endeavor to revise these provisions so as to lessen the degree of control of Corcoran and submit the revised document to Mr. Irwin for him at least to eliminate this first objection which he raised.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE UNIVERSITY OF ARIZONA
T U C S O N

COLLEGE OF FINE ARTS
DEPARTMENT OF ART

January 22, 1963

Mrs. Edith Gregor Halpert
Downtown Galleries
30 East 51st Street
New York City, New York

Dear Mrs. Halpert:

I want to take this opportunity to express my gratitude toward you for making my trip to New York possible and for the invaluable help you gave me while in New York. If what I wrote for the Marin catalogue has any value at all, it is certainly due in part to your assistance.

You may not be rid of me yet. If I can at all manage it, I will become involved in a more definitive study of Marin's work in the near future.

Thank you again.

Sincerely yours,

PO ✓ Sheldon Reich
Sheldon Reich
Assistant Professor

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 18, 1963

Mrs. Fenwick Keyser
Chairman, Rental Gallery Committee
The Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

Dear Mrs. Keyser:

Thank you for your letter of January 17th.

Unfortunately, the information sent us was useful but not complete enough for our bookkeeping records.

Would you please send me itemized information on each picture sold, such as individual price paid, and would you give me this information for each item (your check lists three things sold). Also, if it is not too much trouble, I would like to know to which collections these pictures went. We have records of this sort ever since the gallery was founded, and we have found this information of great value when a show, either here or at a museum, was put together.

Thank you for your attention to this matter.

Sincerely,

Jay Wolf
Assistant Director

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-2707

Jan. 29, 1963

Mr. Sam Freid
829 Beechwood Drive
Havertown, Pa.

Dear Mr. Freid:

This is to inform you that the Abraham Rattner painting "Dark Angel" painted in 1960, oil, size 28x36 inches will be available for Pennsylvania Academy Fellowship Annual Exhibition. We can also let you have a print known as "God's Light" also by Abraham Rattner.

Please let me hear from you as to whether or not you would like to include these in your Show. Also can you give me the dates of the Exhibition.

Unfortunately, there is nothing by Stuart Davis available.

Thanking you -

Sincerely yours

John Marin Jr.
John Marin, Jr.

Dear Mr. Marin:

*Our trucks will pick up
the above works on
Thursday - Feb. 21st*

*Thank you for your
cooperation*

*Sincerely yours,
Sam Freid*

January 28, 1963

Mr. Sidney Simon, Director
Northrop Auditorium
University of Minnesota
Department of Art
Minneapolis 14, Minn.

Dear Mr. Simon:

In going through our exhibition schedules I find that we have not received the final list from you in connection with the exhibition you have planned for March/April.

As you probably know there are about ten exhibitions being organized simultaneously each of which includes the same artists and almost the same period. Therefore I would very much like to have a complete record of your choices from this gallery so that we may not "repeat" ourselves. I believe you had ordered photographs some months ago and probably by this time have made all your decisions.

Please write me at your earliest convenience.

Sincerely,

EGH:lk

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

For publishing information regarding sales transactions, eachers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

*PA
file under
Archives 1
Amer Art*

January 25, 1963

Mr. E. P. Richardson, Director
The Henry Francis du Pont Winterthur Museum
Winterthur, Delaware

Dear Ted:

In the January, 1963 Quarterly Bulletin I note that the Archives was planning to record the WPA and Treasury Art Projects of the 1930's. I am now assembling the material I have on hand in this connection and will communicate with the New York Office to make arrangements for microfilming the material I have.

As you know I was connected with the WPA for a period of time as Organizer of the Allocation and Exhibition Programs and fortunately retained many papers in relation to the project. In addition I found some interesting material concerning the NRA setup under Gen. Johnson. Some of the correspondence dealt with "fair trade practices" in relation to art and artists; others in connection with a series of portrait heads of Government Officials the "New Deal" group - all executed (sculpture-wise) by Reuben Nakian. Would this material fit into the general classification and if so, shall I send it on for microfilming as well?

In addition to the above I mentioned I have a very fascinating one of a much later date involving a number of artists assigned to art projects during the war. As a matter of fact every time I go to my files I find a batch of off beat material which have some association with the "role of the Federal Government in the arts". One of these days I will have to find someone to assort the papers in the folders arranging them chronologically, etc. and ask you to send some one in to check and to ascertain whether these would be of interest to the Archives. I shall welcome any suggestions.

My best regards.

Sincerely,

EGH:lk

THE BROOKLYN MUSEUM

Eastern Parkway,
Brooklyn 38, N. Y.

TRUCKMAN'S COPY

Date January 25, 1963

TRUCKMAN'S OR MESSENGER'S ORDER

Lender: DOWNTOWN GALLERY

Dates of Loan

Intern. Watercolor Biennial

Feb. 18 - March 25, 1963

Address: 32 East 51st Street
New York, New York

Please collect the objects listed below from the above address.

The Brooklyn Museum does not permit truckmen or messengers to accept any object or objects which are not specifically mentioned in this order. Upon receipt of the material and inspection thereof at the Museum, an official receipt will be issued. Collection of the objects is subject to the conditions printed on the reverse side of this sheet.

Loan No. Description Insurance Value

Please collect the following on **FRIDAY, FEBRUARY 1st:**

Stuart Davis: CLOSED CIRCUIT. Watercolor

Tseng Yu-Ho: A LABYRINTH.

Collected for the Museum by **HAHN BROS.**

Seely McHale, cash.
Registrar

For the Department of Paintings & Sculpture

THE CONDITIONS ON THE BACK OF THIS SHEET ARE A PART OF THIS RECEIPT.

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

January 22, 1963

Art Editor
Cue Magazine
20 West 43rd Street
New York, N. Y.

Dear Sir:

We would be most grateful if you might list in
your section "Art Exhibitions" the following
information:

Morris Broderson Retrospective
(First one-man show in New York)
February 5th through March 2, 1963.

Thank you very much.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

This space is also for correspondence.

ここにも通信文を記載することができます

PAR AVION
航空

Messrs. Down-Town Gallery,
East 51st Street,
New York,
U.S.A.



この郵便物には何物も封入又は添附できません
Nothing may be contained in or attached to this letter.

Ozaka Formes Gallery,
Shinobashi Kitazume,
Minami-ku, Osaka,
Japan.

折込線

ここにも通信文を記載することができます

This space is also for correspondence.

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DON WISE + CO

For publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Jan 22

Miss Halpert,
Here is the brass piece that attaches
to the bottom of the "Wheel of Chance"
to recap: \$175.- for the showing
and share anything over \$500.- if
sold — but please tell me first
as I may want to keep it.

Don Wise

Order to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

✓ P02
Steward
January 29, 1963

Osaka Formes Gallery
Shinsaibashi Kitazume,
Minami-ku, Osaka,
Japan

Gentlemen:

Thank you for your letter.

Although we are sole agents for the work of Ben Shahn we have no photographs of his prints, all of which incidentally are serigraphs executed entirely by the artist.

If you will let me know which of the prints in Tokyo Biennale interest you specifically I would be very glad to send you the prices by return mail.

I look forward to hearing from you.

Sincerely,

EGH:lk

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK

ADMINISTRATION - WILLIAM C. MURRAY, PRESIDENT

January 28, 1963

The Downtown Gallery
32 East 51 Street
New York, N.Y.

Gentlemen:

Mr. and Mrs. William C. Murray are away on an extended leave of absence and will be unable to attend the Preview Reception for the Morris Broderson Exhibition on February 4.

Sincerely yours,

Donahy H. Cookman

Secretary to the President

dwc

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Before the 28th Biennial Exhibition of Contemporary American Painting
at the Corcoran Gallery of Art

Mr. and Mrs. Wiley Thomas Buchanan, junior

request the pleasure of the company of
Mrs. Edith Gregor Halpert,

at dinner

on Friday, 18th January

at 7 o'clock

R.S.V.P.
Black Tie

1120 Nebraska Avenue
Washington 16.

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

BOARD OF DIRECTORS

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ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212

CABLE ADDRESS
"ARTDEALAS, NEWYORK"

January 22, 1963

BY HAND

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Re: Hilla Rebay

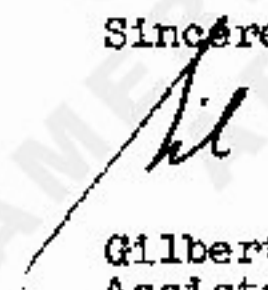
Dear Mrs. Halpert:

Since our telephone conversation, I have had another talk with Mr. Martin, the Government lawyer in charge of the Rebay case, about your testimony. The Rebay trial is set for Thursday, January 24th at 10 A.M., at the Daily News Building, 220 East 42nd Street, Room 820, Court Room #2. Miss Rebay will put on her side of the case first, and then the Government will rebut.

Mr. Martin hopes that you can be in the Court Room at 10 o'clock so that you can hear Miss Rebay's testimony and the testimony of her experts. He understands, however, how busy you are and if you cannot be there at 10 A.M. he requests that you be in the Court Room at about 1:30 P.M. for a short briefing before you take the stand.

Please let me know if there is anything I can do or if there is any further information you need.

Sincerely,


Gilbert S. Edelson
Assistant Secretary

GSE:bg

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such a charming note:-

The main show is
revealing and exciting.
It was wonderful to see
so many of his early
paintings & so many
of his oils.

So let's have dinner
together. When can you come?
You name the date. Affectionately,
Louise

FOR INFORMATION OF Halpert

January 23, 1963

Mr. Leo Praeger
Praeger and Sacher
660 Madison Avenue
New York 21, New York

Dear Mr. Praeger:

Due to the large number of objects to be collected for our exhibition from the New York area, and to the uncertainty of weather conditions this time of year, it has seemed wise to start the assembling of objects in New York during the week of February 4 rather than February 12 as originally planned. I hope this one week advance in the possible collection date will not inconvenience you.

Of course not all collections will be made on that date, but the collecting will surely continue through most of that week. Thus, if it is not convenient for you to have the Stasack painting at The Downtown Gallery by February 4, the shippers could undoubtedly postpone their stop at that Gallery until late in the week.

At any rate, our insurance will be in effect by February 1, so that your painting will be properly insured whenever you take it to The Downtown Gallery on or around February 4.

Thank you again for your trouble and your generosity in making this loan possible.

Sincerely yours,

(Mrs.) Marial B. Christison

MBC:BS

cc: Mrs. Edith Halpert

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Natchitoches

1/26/63

Louisiana

Miss Edith Greger Halpert
Downtown Gallery
32 E. 51st. St.
New York (22) NEW YORK

Dear Miss Halpert:

I am interested in establishing a contact in New York city for the oil paintings of the modern Louisiana artist, Clementine Hunter. Hunter shows have been held in the well known Delgado Museum, New Orleans, and the St. Louis Museum in Missouri. She was given a special Fellowship grant by the former Rosenwald Foundation. Her work has appeared in the following National magazines: HOLIDAY, LOOK, and THE SATURDAY EVENING POST. She has a wide range of collectors from Atlanta, Georgia to Beverly Hills, California. She has been painting for twenty-five years. Her work is of superior calibre. Her paintings are her best reference.

If you are interested a few small canvases can be sent to you and returned at my expense.

very truly yours,



James P. Register

P. O. Box 905
Natchitoches, Louisiana

No

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 25, 1963

Fairweather-Hardin Gallery
139 East Ontario Street
Chicago, Illinois

Gentlemen:

We received your check for the sum of \$9,000.
but in referring to our consignment invoice
find the painting was sent to you at \$12,000.
less 10%. Thus we cannot quite understand how
you arrived at this amount.

Very truly yours,

Bookkeeper

not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MRS. LOUIS ALLEN 346 S. RIMPAU BOULEVARD • LOS ANGELES 5, CALIFORNIA • WE 4-8220

Downtown Gallery
Dear Mrs. Halpert

Jan. 29 '63

We have not yet
received photographs which
are to help our interested
potential buyer to select a
Rattner painting. Kindly
inform as soon as possible.
He does not wish originals
sent for this purpose. Thank you.
Sincerely
- Louis P. Allen

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 25, 1963

Miss Drika N. Agnew,
Department of Paintings
Museum of Fine Arts
Boston 15, Massachusetts

Dear Miss Agnew:

In response to your letter of January 17th I can advise you that LONG ISLAND by Arthur Dove was consigned to us by the Estate of the artist and was at no time in any private or public collection.

Because we make a practice of withholding any collage by Dove from outside exhibitions this was shown only at The Downtown Gallery in a special exhibition of his work in this medium in 1955. However I will check earlier records to ascertain whether it was exhibited by Alfred Stieglitz in one of his several galleries. Mrs. Dove may be helpful in this matter and if we find such a record you will be advised promptly.

Sincerely,

EOH:lk

Intimate Gallery 1955

January 15, 1963

Mr. Gene Matthews
623 Concord
Boulder, Colorado

Dear Mr. Matthews:

Thank you for your letter and the biographical notes.

Because - after 36 years - we have decided to concentrate entirely on the small group of older artists we will not be in the position to add to our roster under any circumstances. Since there are approximately 400 galleries in New York City, many eager to add and promote new talent, I am certain you will have no difficulty in making a connection when you are in New York based on the record you sent me.

Sincerely,

EGH:lk

January 21, 1963

Flying Tiger Line, Inc.
Newark Airport
Newark, New Jersey

Attention: Mr. Foster Via: Special Delivery

Dear Mr. Foster:

Thank you for your many courtesies this morning.
I appreciate your cooperation.

Confirming our telephonic conversation the insurance
may be eliminated from the point of delivery at the
Newark Airport.

However, I trust that your trucking service will
handle the crates with great care as the paintings
are of great value to the artist and of course to
us - despite the fact that their commercial value
is not in the realm of the Mona Lisa.

In other words this will absolve you from the respon-
sibility as I have checked with our broker who advises
me that we are covered. Will you be kind enough to
dispatch them at the earliest possible moment.

Sincerely,

EOH:lk

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 28, 1963
VIA: AIRMAIL SPECIAL DELIVERY

Mrs. Joan Ankrum
The Ankrum Gallery
930 North La Cienega Blvd.
Los Angeles 69, California

Dear Mrs. Ankrum:

As you requested we have sent invitations to all the names listed with the exception of those for whom we have no addresses.

During the past few days we have had an opportunity to set the pictures around the gallery - I am referring to those which were shipped via Flying Tiger and American Airlines. We have not sent for those owned by Preston, Hirshhorn, Jacobs, Bixler and the Whitney as we have no room for these anywhere in this building and will wait until just before the actual hanging for the pick-up.

As I advised you originally it will be utterly impossible to hang the quantity and I am therefore omitting a number from the catalogue which is already on the press. Explanatory notes will be sent to them. Furthermore since JAPANESE MAN WITH WATERMELON owned by Mr. Mackinley Helm did not arrive with the shipment we assumed it was not to be included and omitted it from the listing as well and will of course be unable to hang it at this point. I am sorry that you put Mr. Helm to the inconvenience of asking the loan and also regret that he might misunderstand our motivation for the exhibition by his interpretation to the effect that we are so hungry for sales that we are encouraging repurchases for the occasion. I know you won't mind if I write him a note to that effect as I have too much respect for Dr. Helm to be placed in that category.

The show as we arranged it tentatively promises to be tremendous and we are all very excited with the prospect of having this exhibition at the gallery.

Unfortunately I have a commitment to attend the opening next Saturday evening at the Allentown Museum, but will certainly be back by Monday morning for the final details of the show. The party starts at 5:PM but I hope to see you and Mr. Broderick a little before so that we can get acquainted. Please call about 2:PM on Monday and let's get together. I look forward with great pleasure to the occasion.

Sincerely,

WGH:lk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr Perry Rathbone, Director
Museum of Fine Arts
Boston, Mass
U.S.A.

The SWETZOFF Gallery 119 Newbury
Street, Boston 16, Massachusetts

KEenmore 6-1990

Hyman Wulf Swetzoff

January 17, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Could you tell me how your Christmas show went,
especially with my things, and when do you sup-
pose I can expect them back?

I hope that you had a nice Christmas and New Year.

Best,



HWS/s

due to publishing information regarding sales transactions.
swetzoff's are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is by published 60 years after the date of sale.

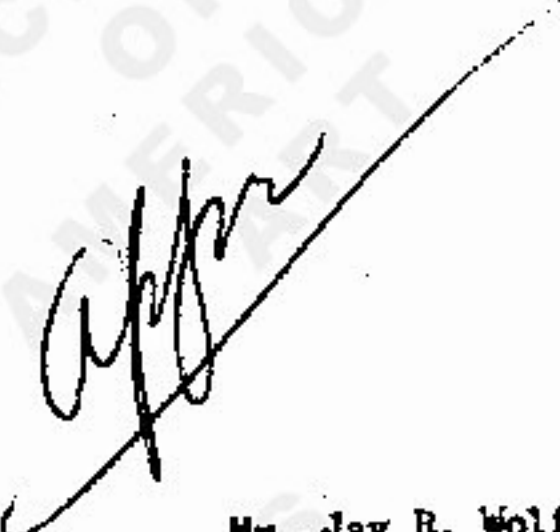
We will look forward to the exhibition

Sincerely yours,

Martin D Jacob

due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 17, 1963


Mr. Jay R. Wolf
26 East 63rd Street
New York 21, N. Y.

Dear Mr. Wolf:

As you requested I am listing below the current
insurance valuation of the watercolor by John
Marin.

SEA FANTASY, 1942 Watercolor \$1250.

Sincerely,



THE UNIVERSITY OF ARIZONA
T U C S O N

UNIVERSITY ART GALLERY

PAINTINGS BY JOHN MARIN

Received January 16, 1963 from the Downtown Gallery, New York

Packed and shipped by Santini Brothers

Box No. 1, continued.

WATERCOLORS

NUMBER

- | | | |
|-----|--------------------------------------------------|------|
| 14. | Deer Isle, Maine, Fantasy; 1919, 18 1/2 x 15 1/2 | 19/3 |
|-----|--------------------------------------------------|------|

Box No. 2

WATERCOLORS

- | | | |
|----|-------------------------------------------------------------------------------------------|-------|
| 1. | Roque Island Beach, 1933, 15 1/4 x 21 1/2, | 33/13 |
| 2. | Maine, 1921, 19 1/2 x 16 3/8, | 21/3 |
| 3. | Lobster Shack, Deer Isle, 1923, 17 x 19 3/4, | |
| 4. | From Cape Split # 2, 1948, 15 1/4 x 20 1/2, | 48/9 |
| 5. | Portrait of John Jr. , 1915, 16 1/4 x 14, | |
| 6. | West Point, Maine, 1914, 16x19, | 14/22 |
| 7. | Ledges and Sea, Cape Split, Maine, 1936,
15 1/4 x 20 3/8, | 36/2 |
| 8. | White Mountain Country # 34, Franconia Range,
Mountain & Fir Trees, 1927, 16 5/8 x 22, | 27/3 |
| 9. | Cherry Orchard in Bloom, 1949, 15 x 20 1/2, | 49/28 |

THE EDUCATIONAL ALLIANCE

197 East Broadway, New York 2, N. Y.

ea

GR 5-6200

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Stanley R. Jacobs
David Sarwiff

January 29, 1963

Mrs. E. G. Halpert
Downtown Gallery
32 East 51 Street
New York 21, N.Y.

Dear Mrs. Halpert:

We were so happy to learn from Mrs. Harold Garfunkel of her conversation with you concerning the possibility of a loan from the Downtown Gallery of a painting by Ben Shahn for our Retrospective Art Exhibit which will be held at the gallery of The American Federation of Arts, 41 East 65 Street, New York City, from April 29th through May 18th, 1963.

We understand that this is a difficult request and we are doubly grateful that you will attempt to find a painting for us for this Show. As you may know, we will need an 8"x10" glossy of the painting for our Art Catalogue which is going to the Printers within the next few days.

The Exhibit promises to be one of real significance both in the Art World and from a sociological point of view. All of the artists exhibiting will have been at one time in their careers a part of the Art School of The Educational Alliance.

If it is convenient, we will arrange to have the painting picked up on or about April 22nd and returned to you during the week following the closing of the Art Show. Will you kindly let us know the value of the picture for insurance purposes.

We are very appreciative of your interest, and many thanks for your help.

Sincerely yours,

Walter J. Brownstone
WALTER J. BROWNSTONE, Co-Chairman
Retrospective Art Exhibit

WJB:BS



THE EDUCATIONAL ALLIANCE CAMPS ON THE ISRAEL AND LEAH CUMMINGS CAMPGROUNDS
CAMP EDALIA AND CUMMINGS VILLAGE • SURPRISE LAKE CAMP

Celebrating Our 70th Anniversary

January 18, 1963

Mr. Hans A. Hohlwein,
School of Fine and Applied Arts
The Ohio State University
108 North Oval Drive
Columbus 10, Ohio

Dear Mr. Hohlwein:

Indeed we will be very glad to cooperate with you in the exhibition you are planning for the latter part of February.

We are setting aside two examples by each of the artists you listed - Zorach and Marin - and if any of the others in our roster are of interest to you please advise me accordingly so that we can make the additions before sending you the list with all the data. You will find all of the names listed at the bottom of this letterhead. As soon as I hear from you again I will arrange to have all the material ready for pick-up by Hahn Brothers.

Sincerely,

EGH:lk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 21st, 1963

Mr. Leo Praeger
118 Ketchams Road
Syosett, L.I., N.Y.

Dear Mr. Praeger:

I am enclosing herewith the loan form from the University of Illinois for their Biennial Exhibition of Contemporary American Painting and Sculpture and would appreciate if you kindly fill it out and return to the University directly. Also kindly arrange for the insurance.

Sincerely yours,

John Marin, Jr.

JMlk

January 28, 1963

Mr. Norman Paradise
J. Pak, Inc.
2607 North Milwaukee Avenue
Chicago 47, Illinois

Dear Mr. Paradise:

On December 26th we sent you via Air Express two
John Marin drawings:

VICINITY OF WILLIAMSBURG BRIDGE
NASSAU STREET #3, 1936

for your consideration.

We would appreciate hearing from you regarding these
drawings, and if you are no longer interested we
would be grateful for their return at the earliest
possible date.

Thank you for your cooperation.

Sincerely yours,

John Marin, Jr.

JMilk

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

EDMUND J. KAHN

1240 REPUBLIC NATIONAL BANK BUILDING

DALLAS, TEXAS

January 24, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

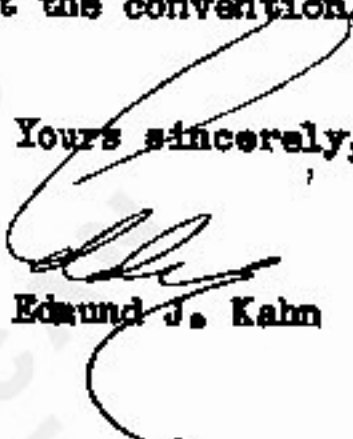
Dear Edith:

The valuation you gave me on the Sheeler painting caused me to check in with my insurers. I want to raise the insurance on "Powerhouse" as well as on "California" but was told I shall need an appraisal figure from you. Would you be so kind as to send me a letter giving the value of "Powerhouse".

I do thank you for your help — perhaps I should be quite happy that my Sheeler's have enhanced in value but on the other hand, I did not buy them with that in mind and I would much prefer being in position to acquire a couple more.

Hope to see you in Dallas at the convention.

Yours sincerely,


Edmund J. Kahn

EJK:bls

AIR MAIL

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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January 25, 1963

Mrs. A. R. Forbes, Registrar
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mrs. Forbes:

Replying to your letter of January 23rd, I regret I did not complete the information about the Preston Dickenson painting ENVIRONS OF NEW YORK. The insurance valuation should be \$2500. to be covered by the Corcoran Gallery. I would be pleased if you list in the catalogue Collection of Mr. and Mrs. John Marin, Jr.

Very truly yours,

John Marin, Jr.

JMs1k

POL

Wms

File

January 25, 1963

Mr. William Osmun, General Curator
Los Angeles County Museum of Art
Los Angeles 7, California

Dear Mr. Osmun:

The exhibition forms which you sent to me are now enclosed with all the data included.

You will note that STANDING FIGURES by Lachaise is not in my immediate possession at the moment and will have to be picked up at the Corcoran Gallery which is housing a large portion of my private collection which includes this bronze. On the other hand FIGURE is at the gallery and may be picked up by Schumm Traffic Agency when convenient.

Incidentally I also own a bas-relief plaque in bronze 4-1/2" high, 1-7/8" wide. The subject is a female nude. As I recall there were at least six casts and no doubt you have one among the sculptures selected but I thought that you might be interested in knowing of this in the event that it has been overlooked.

We do want to congratulate you on your plan to limit the exhibition to two museums as the long tours have made it impossible in most instances to cooperate with institutions requesting loans for so extended a period.

Sincerely,

SGH:lk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

24

January 15, 1963

Credit Sales Office
Gimbels
New York 1, New York

Via: Registered Mail

Gentlemen:

Much to my astonishment I received a letter from you calling my attention to non-payment of my bill. This, if you refer to records going back 20 or more years, is the first of this kind in my account.

If you will refer to a letter dated October 26, another November 20, and finally one dated December 11, you will realize that the complaint originated with me and that I have not been honored with a reply to any of the three communications. Your invoice dated August 31st included an Osrow Defroster which as you will note caused very serious and costly damage to me. The copy of my original letter was sent to the Osrow Products Company which had the courtesy to reply and enclosed a form for me to fill out. This was mailed promptly on November 20th with a copy addressed to you. I have heard nothing subsequently and have been patiently awaiting some action on your part or that of the Osrow Company - thus I held up payment of my bill which seemed perfectly logical and I am sure you will agree.

At this point I think the next move is yours and so I shall await your reply so that the account may be settled at both ends. This is being sent to you by Registered Mail to make certain that it reaches the right department.

Sincerely yours,

EOH:lk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P.S. The important thing about the Johnson Collection show was that it made people look and gave them a wide variety of styles to compare. Result: some really intelligent thinking because with everyone talking about the show, one couldn't afford to appear ignorant. The reactions were (so far as we could determine) really thoughtful, for the most part. I was amazed at how few people resorted to categorical damnation. Example: at the opening, one couple about to leave the galleries told me that they were insulted by the show and that they supposed I would want to keep "all that junk" on permanent exhibition. When I said no, I would only want about five for the collection, they were rocked back on their heels. They liked about six. That was the way it was. Another reaction: I have never in all my life seen people spend so much time in front of individual pictures instead of the usual flitting from one to another. For the most part the visitors really did try to involve themselves with the paintings. This meant staying hours at the show - and returning again and again. I know to my certain knowledge that a considerable bunch of people came at least 3 times a week for the 5 weeks we had it here, and there must have been others who came even more often.

All in all, we feel that this was the best possible prelude to your collection & that it will only increase interest in your paintings. Also, I am very happy that the two shows can be in the same year, with the memory of the earlier one still very fresh. The 20th-century Old Masters will seem all the more inventive, important, and masterful.

Joanna Shaw Eagle really disgraced herself with a review in the Advertiser which was nothing more nor less than a re-hash of every other review, with whole phrases lifted. It was also irresponsible in that it paid no attention to the thesis of the show itself and even went so far as to criticize the installation - a judgment made before the pictures had been hung or lighted. The reason, I think, is to be found in her rage that the afternoon paper got the word first. She came to me in a bad mood to protest "on behalf of her editor", which gave me an opportunity to really tell her off, because we had just left her editor who wasn't complaining one teeny bit. It is a pity. She is an ambitious type with no knowledge of the history of art at all, appallingly little intelligence, and a God-complex (the fountainhead of the revealed word about the arts, etc., etc.) To anyone who knew the real facts, nothing could have showed up her essential shallowness more than her long and silly "review". It is terribly ~~and~~ pathetic. I can never accustom myself to the number of fakes we have in our "world", and nothing depresses me so much as to see people expose themselves. Ah for a course in humility in our training centers!

BOWDOIN COLLEGE MUSEUM OF ART
WALKER ART BUILDING, BRUNSWICK, MAINE

January 19, 1963.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Many thanks for your good letter of the 15th.

I have passed your message along to Mr. Sadik, and assume that he will now get in touch with you on his own. I don't know that he has any immediate plans to visit N. Y., but he will surely come down some time during the spring semester, perhaps sooner than later.

Under separate cover I am sending you a catalogue of the Baskin exhibition at Philadelphia because it contains an introduction which he wrote at their invitation. He is one of the most versatile people I know, and in my opinion writes concisely and well, which is no mean achievement in an age flooded with words.

I shall look forward to seeing you at the Colby opening, if not sooner. I shall get to New York some time this spring, but I never know when.

Your vacation trip sounded elegant. I trust you had a fine time. If so, I can appreciate it, for as I look out of my office window late on this winter day the sky is darkening over ground covered with about three feet of snow and the temperature is only a little above zero.

Cordially yours,

Philip C. Bean
Philip C. Bean
Director

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

INDIANA UNIVERSITY

BLOOMINGTON, INDIANA 47405

DEPARTMENT OF FINE ARTS
FINE ARTS BUILDING

AREA CODE 312

TEL. NO. 352-7786

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1/17/68

Dear Edith -

Here is the loan agreement form for the Alfred Manner painting which we shall add to the exhibition of American Painters 1910-1960. I hope you can send us (at our expense) a photograph for use in Catalogue.

Also I'll appreciate if you'll have someone check the loan agreement forms for the Shahn and the Dove. If lost, the Shahn is the Sacco & Vanzetti, II, 1931-32, 20x45 and the Dove is

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

NATHAN HURVITZ, Ph.D.
CRENSHAW MEDICAL ARTS CENTER - SUITE 608
3756 SANTA ROSALIA DRIVE, LOS ANGELES 8
AXMINSTER 5-5212

MARRIAGE AND FAMILY
COUNSELING

INDIVIDUAL AND GROUP
PSYCHOTHERAPY

January 16, 1968

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

I have been advised to communicate with you regarding the works of Ben Shahn.

I am interested in prints or drawings representing the life of the Eastern European Jew -- such as those which Shahn did for illustrations of Sholem Aleichem's work.

Will you please let me know what material you have available, and their prices?

Sincerely yours

N. Hurvitz, Ph.D.

Nathan Hurvitz, Ph.D.

NH:F

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493C—Stipulation Discontinuing Action.
C. P. R. 301.

JULIUS BLUMBERG, INC., LAW BLANK PUBLISHERS
60 EXCHANGE PLACE AT BROADWAY, NEW YORK

CIVIL COURT OF THE CITY OF NEW YORK
COUNTY OF NEW YORK

SAMUEL C. COOPER,

Plaintiff

against


EDITH HALPERT and 32 EAST 51ST. STREET CORP.,

Defendants

It is hereby stipulated and agreed, by and between the undersigned, the attorneys of record for all the parties in the above entitled action, that whereas all the parties thereto are adults or corporations, and in the subject matter of which no person not a party has an interest, the above entitled action be, and the same hereby is discontinued, without costs to either party as against the other. This stipulation may be filed without further notice with the Clerk of the Court pursuant to Rule 301 of the Rules of Civil Practice.

Dated, January 22,

1963


Attorney for Plaintiff

Attorney for Defendant

January 15, 1963

Mr. Felix Landau
Felix Landau Gallery
702 N. La Cienega
Los Angeles 69, California

Dear Felix:

I, too, was very sorry to have missed you during my quickie stopover in L.A. enroute from Honolulu to Arizona and home. Unfortunately I was so pressed for time that I did not even have a chance to take a quick peek at the Zajac show. I made the plane by a few minutes.

One of the goats has been returned but it seems foolish to ship it all the way to California if you have appointed Knoedler as your New York representative. Don't you think it is wiser to have it delivered there - or at least less expensive. As soon as I get a chance I will check to ascertain where the other cast is located at the moment in its American Federation tour. In this instance also suppose I have it returned to Knoedler's directly. What do you think?

I was very greatly disappointed that I did not see you and Mitzi again after that quickie visit you made to the gallery. You are a busy young man these days and of course I realize it. However I hope you will have a little more time on your next visit to New York.

My best wishes to Mitzi and you.

Sincerely,

EOH:lk

JA 2-1785

January 25, 1963

Mr. Sheldon Machlin
165 Hicks Street
Brooklyn 1, New York

Dear Mr. Machlin:

As you may have gathered I was rather puzzled when I examined the five Marin watercolors and therefore suggested that you leave them here until John Marin, Jr. had an opportunity to study them as well.

Before we can quote specific values on these "minor" paintings we would like to ascertain the name of the previous owner who sold these or consigned the paintings to Mr. Bolles. I will explain this matter further when we obtain the information.

Thank you for your cooperation and best regards. I did so enjoy my visit with you.

Sincerely,

EGH:lk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12. IOWA

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January 25, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

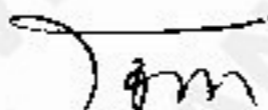
Dear Edith:

My plans for a New York trip are now complete with the primary job of working on the Dove exhibition and secondary one of beginning an American Folk Sculpture exhibition as a major event for next December.

I will be arriving Monday February 25 and seeing you soon after.

My best as always.

Sincerely yours,



Thomas S. Tibbs
Director

TST/go

January 26, 1963

Mr. William E. Steadman, Director
The University of Arizona
Art Gallery
Tucson, Arizona

Dear Mr. Steadman:

Would you be so kind as to place insurance immediately
on the two Marin oils we are sending you from our
current exhibition. They are:

STUDY - NEW YORK, 1934
SEA PIECE, 1951

Their total value is \$18,000.; and we suggest that you
insure them for \$16,200. which is 90% of their value.
Would you advise us as soon as you have placed this
insurance?

My only regret is that I will not be able to see the
show. I hope you have the greatest possible success
with it.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

After to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Dear Sirs,

Enclosed please

Find check for \$1,336.⁵⁰

Sincerely,

Blanche T. Galey

Treasurer

Jan 24, 1963

Carnegie Inst

Albright-Knox Art Gallery
Buffalo 22, New York
Telephone: TT 2-8700

January 27, 1963

To: Participating Galleries
From: Mrs. M.B.E. Clarkson
Chairman, New Acquisitions Committee
Mrs. George C. Letchworth
Chairman, Members' Gallery

During the week of February 4th representatives of the MEMBERS' GALLERY New Acquisitions Committee of the Albright-Knox Art Gallery will call on you to make selections for our collection of paintings and sculpture. As you know, these works are exhibited in the Gallery and are kept in our rental and purchase collection for one year.

The interest *** and sales, of the selections made in the Fall have far exceeded our expectations.

The Andrew Wyeth Exhibition held in the Albright-Knox Art gallery in November scored a record attendance and our Members' Gallery benefitted from this interest. We have had visits from well known critics and collectors from all over the country who comment with enthusiasm on the calibre of the Members' Gallery Collection.

In the interest of business efficiency and sales improvement, we have found it advisable to hire a full time secretary and to insist that our volunteer staff attend a five-session training program. Our income from sales and rentals since June has topped the \$10,000 mark.

We hope we may count on your continued cooperation in making good work available to Mrs. Clarkson and her committee.

The truck from the Albright-Knox Art Gallery will be in New York on February 12th and 13th to pick up the new selections. Because of the number of stops and parking problems, we urgently request that any works coming to us be immediately accessible to our driver.

We appreciate your help and interest in our project and will endeavor to fulfill your expectation of sales.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3501 CAMP BOWIE BOULEVARD, FORT WORTH 7, TEXAS PERSHING 2-2847

January 21, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In checking through file for our New Mexican painters exhibition, I find that we have no confirmation of our request of December 20 for the loan of the Marin and Sloan paintings and the Kuniyoshi drawing.

Could you please advise me whether or not these items have been granted and whether a photograph of the Kuniyoshi and its dimensions have been forwarded to Van Deren Coke at Albuquerque?

Mr. Wilder sends his best wishes to you. At present he is so deeply engrossed in the immediate problems of our Appaloosa exhibition--which opens Thursday evening--that I am not sure he even remembers that we are planning an exhibition on the painters of New Mexico!

Thank you for your cooperation.

Yours truly,



LaRee O. Calame
Secretary to Mr. Wilder

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Law Offices
ORNSTEIN & YAGID

HERBERT C. YAGID
SHELDON S. ORNSTEIN

165 Broadway, New York 6, N.Y.

AREA CODE 212
CORTLANDT 7-7247

January 22, 1963

Miss Edith Halpert
32 East 51st Street
New York, N.Y.

RE: COOPER vs. HALPERT

Dear Miss Halpert:

Enclosed herein please find duly
executed general release signed by Mr. Cooper, together
with the stipulation of discontinuance in the above
matter.

Thank you for your prompt courtesy in
the matter.

Very truly yours,

ORNSTEIN & YAGID

By:

Sheldon S. Ornstein
Sheldon S. Ornstein

SSO/ef
encls.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE JEWISH THEOLOGICAL SEMINARY OF AMERICA
NORTHEAST CORNER, BROADWAY AND 122ND STREET
NEW YORK 27, N. Y.

OFFICE OF THE CHANCELLOR

CABLE ADDRESS: "SEMINARY" NEW YORK

January 16, 1963

Dear Mrs. Halpert:

In May, 1947, The Jewish Museum opened its doors at 1109 Fifth Avenue, former home of Mr. and Mrs. Felix M. Warburg. In the intervening years, under the able direction of Dr. Stephen S. Kayser, the program of the Museum has developed, and its impact upon the community has increased. Indeed, a year ago, the Museum exhausted the potential of its physical plant. Sunday visitors had to wait in line to enter the building; lecture audiences consistently exceeded auditorium capacity; exhibit - and even storage - space was at a premium.

Thanks to the generosity of Mr. and Mrs. Albert A. List, who have provided funds for the new three-story wing now nearing completion on the adjacent plot, the Museum, with its facilities doubled, will soon be able to resume its rapid development. Other benefactors have made possible the refurbishing and renovation of the original building, so that The Jewish Museum will present a new and improved face when it reopens on February 17th.

A number of distinguished museum directors have already agreed to serve as members of the dedication committee for the enlarged Jewish Museum. As the opening date nears, we wish to expand the dedication committee to include leaders in the cultural community like yourself. It would give me great pleasure, and I know be a source of real inspiration to Dr. Alan R. Solomon, new director of The Jewish Museum, and his staff, if you would accept this honorary designation.

Would you let me know on the enclosed card of your willingness to join our dedication committee? With gratitude for this evidence of your continuing friendship to the Seminary and its Museum,

Cordially as ever,

Louis Finkelstein

Mrs. Edith Gregor Halpert
Down Town Gallery
32 East 51st Street
New York 22, New York

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

January 18, 1963

Mr. Heyward Cutting
Geometrics Inc.
23 Arrow Street
Cambridge 38, Mass.

Dear Heyward:

Honest Injun I have no intention of extending your discomfort with your heart in your mouth, but we have been so preoccupied with the daily events that John and I have not had an opportunity to discuss in greater detail the situation in connection with the TROLLEY CAR DESCENDING.

You may relax as no one else can possibly purchase it and I want to find the propitious moment for the conference. You will hear from me shortly.

My best to you and to Jerry, if she doesn't mind the intimacy.

Sincerely,

EGH:lk

POL
January 29, 1963

Mr. Ray Shwarter
1445 So. Beverly Drive
Los Angeles 35, California

Dear Mr. Shwarter:

I finally received all the Brodersons except those which we are borrowing in New York City. The last of the group representing the latest work of the artist and available for sale reached us this morning. We are not planning to show any of the paintings until the opening party next Monday - February 4th - at 5: PM and are hoping to get duplicate photographs soon enough so that I may send you two or three by airmail to give you an opportunity for an immediate choice. Our photographer is not coming in until tomorrow which means we won't receive the prints until the latter part of the week but we will do all we can to rush him. However I have a few that Joan Ankrum sent on and will do the best I can under the circumstances. I hope you understand.

I hope too, that it will be possible for you to be here Monday. It should be a fun party.

Sincerely,

EOH:lk

Abstract, No. 3, 1910. (I didn't
take the dimensions).

Many thanks!

Henry Moore

LOS ANGELES COUNTY MUSEUM OF ART

LOS ANGELES 7, CALIFORNIA · RICHMOND 8-2194

January 18, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Some time ago I ordered and received photographs from Oliver Baker Studio of your pieces by Lachaise.

The exhibition of the work of Gaston Lachaise organized by the Los Angeles County Museum of Art, is scheduled to open here December 3, 1963, and continue through January 19, 1964. It will then be shown at the Whitney Museum of American Art, in New York, from February 18, until April 5, 1964.

In connection with the exhibition a major monograph, the first book devoted to Lachaise and a catalog are being prepared by Professor Donald Goodall of the University of Texas. The fully illustrated catalog will have a critical article by Gerald Nordland, Dean of Chouinard Art Institute in Los Angeles.

The exhibition is planned to be the largest and most comprehensive yet devoted to Lachaise, whose work has not been the subject of any sizeable exhibition since those of 1947 at M. Knoedler and Company and of 1935 at the Museum of Modern Art, and who has never been seen in any quantity in the western United States. Enough important pieces have already been committed from major museums and private collections to reassure us that the show will be handsome and significant. It is our intention to represent every period of Lachaise's work with the best examples available. In the earlier exhibitions this was not possible for reasons no longer valid.

This exhibition will include examples of early work done in France, animal and decorative figures, monumental pieces and the lesser known late works characterized by an almost grotesque, but always powerful, stylization.

Though there have been requests for other showings, the exhibition will be in two museums only, and the term of the loan held to what we hope is a reasonable time for so large a show. The Museum would assume all responsibility and cost of packing, transportation, and insurance premiums for the entire period of the loan.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FV
January 29, 1963

Mrs. Fenwick Keyser
Chairman, Rental Gallery Committee
The Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

Dear Mrs. Keyser:

Thanks to you we finally received the information in connection with the three pictures sold in your rental library.

If you will have your bookkeeper refer to our three consignment invoices she will note that an error has been made in payment. The Stuart Davis print is listed on invoice #7068, which indicates that a 10% commission is allowed by the Gallery which makes a total of \$31.50 for this item. On the other hand, invoice #7098 relating to American Folk Art clearly indicates that the prices listed are net. The person who purchased the two early American watercolors phoned me, and for the first time in our history - as an effort to be cooperative with the Museum - we made a reduction on SAILING to \$125, and thus the net figure on the two watercolors should have been \$250. total, and the entire sum should have been \$281.50 as opposed to your check amounting to \$256.50. Would you therefore have your bookkeeper make the adjustment.

Furthermore we would like to know whether you are planning to return GALLOPING HORSE, a weathervane, which is listed on the Folk Art consignment invoice at \$490. I advised the selection committee that none of these objects could be used for rental but were to be in the exhibition - for sale only. Would you therefore be good enough to return this to us at your convenience and also advise us when the contemporary items still in your possession can be expected.

Sincerely,

EGH:lk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa., 433-7100

January 21, 1963

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The easiest way to get here is by Route 22. This means the Lincoln Tunnel, the New Jersey Turnpike south to Exit 14, and then Route 22 all the way to Allentown, where you get off the freeway at 7th Street South Exit. Stay on 7th Street until you come to the monument, turn left for a block and a half on Hamilton and stop at the Americus Hotel where they will park your car.

We are a block and a half from the Americus. When you arrive at the hotel, phone me here. Betty and I want you at a small supper which we are giving at a nearby club, starting at 6:45. Harris Prior and a few of my trustees will be there.

I think it is wonderful of you to make the effort.

Cordially,

Richard Hirsch
Director

RH:sr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 28, 1963

Miss Blanche F. Galey
Carnegie Institute
Department of Fine Arts
4400 Forbes Avenue
Pittsburgh 13, Pa.

Dear Miss Galey:

Thank you for the check.

The receipted invoice is now enclosed for your records.

I hope the exhibition was an allover success.

Sincerely,

EGH:lk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 22, 1964

Mr. Henry R. Hope, Chairman
Department of Fine Arts
Indiana University
Bloomington, Indiana 47405

Dear Henry:

With a change in personnel at the gallery, I am checking to make sure that you have in your possession all the loan agreements for which we are responsible, including the photographs to accompany these forms. Won't you please let me know immediately as I realize that the material is urgently needed for your catalogue, etc. Please wire if any of the information is lacking.

Best regards,

Sincerely yours,

EGH/tm

January 15, 1963

Naturally enough, it contains some of the best Marins (both oil and watercolor) as well as first rate examples by Kuniyoshi, O'Keeffe, Dove, Shahn, Bluenner, Jacob Lawrence, Pennington, Morris Graves, Prendergast (both Charles and Maurice) as well as sculpture by Zorach, Jo Davidson and Iachais. If you would be interested in showing the collection, the College of course would be responsible for the transportation and insurance.

I will look forward to hearing whether you feel you wish to take this collection for the summer or if perhaps you might wish to have it at a later date.

I am sorry I did not get to see you again in New York. May I take this opportunity now to wish you everything good in the coming year.

Sincerely,
Jay Wolf

Jay Wolf,
Assistant Director
The Museum of Modern Art
11 W. 53rd St.
New York 19, N.Y.

I have now had an opportunity to speak with Mr. Lathrop.

Best Prof. Lathrop:
Museum of Modern Art
11 W. 53rd St.
New York 19, N.Y.
Prof. Churchill P. Lathrop, Director

January 15, 1963

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and publisher involved. It cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

January 21, 1963

Mr. Martin Jacobs
1080 Fifth Avenue
New York, N. Y.

Dear Mr. Jacobs:

I am writing to you at the suggestion of Mrs. Joan Ankrum with whom we have arranged for a retrospective one-man exhibition of paintings by Morris Broderson. The dates are February 5th through March 2nd.

In making the selection I was particularly interested in the painting entitled

BOY RIDING INVISIBLE HORSE. 1959-60

and sincerely hope that you will agree to lend this outstanding example for our show.

We will of course pick up the painting and insure it while it is in our possession and in transit and we will include a credit line in the catalogue.

A self-addressed envelope is enclosed for your convenience in replying. Would you please do so at the earliest possible moment as we have just received your address and the catalogue is about to go to press. Will you also be kind enough to let me know whether we may use the following as a credit line: "Collection of Mr. and Mrs. Martin Jacobs"? We also would like to have the insurance valuation and would you be good enough, in replying, to let us know when we may have our truckman pick up the painting - at your convenience.

Both Mrs. Ankrum and the artist are coming on for this event and we hope that you and Mrs. Jacobs will join us at the preview party to be held on Monday, February 4th, from 5 - 7 PM.

Many thanks for your cooperation.

Sincerely,

ECH:lk

for to publishing information regarding sales transactions, numbers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 15, 1963

Mr. Damon Gifford
c/o Mr. Robert Griffing, Director
Honolulu Academy of Arts
Honolulu, Hawaii

Dear Mr. Gifford:

If you have me categorized as a rude and ungrateful creature you are completely justified. I meant to write to you long before this but returning before the post holiday period with a "tidal wave" of correspondence and messages awaiting me, I am just getting around to my "thank you" notes. However I did try to reach you by telephone before you left for your trip but was unsuccessful - and hope that either Bob or Marjorie gave you a message to that effect.

Nevertheless I still feel that I owe you an apology and am therefore writing to salve my conscience. You were so generous and friendly to offer me your house when I was about to be dispossessed by the management of the Halekulani. However the manager found adequate quarters for me when I had to give up the cottage and as a matter of fact I was in a less noisy location and thankful for it when I was transferred. I know I would have been more comfortable had I accepted your invitation but frankly I was somewhat embarrassed to take advantage of the generous offer. In any event I want you to know how utterly grateful I am to you and how much I would like to meet you if and when you come to New York before I make another trip to Honolulu. It will be a great pleasure to meet you.

Sincerely yours,

EOH:lk

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January 25, 1963

Mr. Robert P. Griffing, Jr., Director
Honolulu Academy of Arts
900 S. Beretania Street
Honolulu, Hawaii

Dear Bob:

I have just received a letter from George Culler asking where the Tseng Yu-Ho paintings are to be forwarded now that his exhibition has closed. There are a number of paintings owned in Honolulu and others still the property of Betty. Before writing to her I decided to communicate with the "traffic manager" to ascertain whether you have had word from Sweden and whether Betty had expressed any other ideas. Naturally I would like to have all the available paintings shipped to New York as we have practically nothing of hers to show and have been obliged to bypass several important museum exhibitions for this reason. Of course I will write to her directly but I thought it best to get the dope from the horse's mouth.

Did I tell you that I added to my suntan by stopping off for several days in Arizona. I really lived it up this time dealing a double decker - Honolulu and Arizona. Traveling is so educational! Enroute I stopped off in Los Angeles and completed plans for the Broderson exhibition which opens here on February 4th. How about coming to the preview cocktail party?

I have been getting reports of the Academy attendance and am worried about the effect on you of all the additional activity. I hope it has been great fun and I am sure a great success. I would love to hear about the reaction to the first big American exhibition in a long time. Do write when you have a free moment.

I often think of the lovely evenings spent with Marjorie, you and the youngsters. My very best.

Affectionately,

BOH:lk
CC: George D. Culler

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 25, 1963

Mr. Frederick Baum
Rubin, Baum & Levin
350 Fifth Avenue
New York 1, New York

Dear Fred:

As you probably know I have been on a complete merry-go-round the last two months, and, as a matter of fact I am about to go off to Williamsburg on Saturday with another trip to Allentown, Pennsylvania, the following weekend. Thereafter I hope to lead a simpler life.

Unfortunately the two people I had in mind to make contact for me with Mortimer Caplin were abroad all of December and I was later advised that Commissioner Caplin and his wife would be guests at the same dinner party in Washington that I attended, and that the hostess would arrange to seat me next to him. I went to the party, ate a rich man's dinner (meager) and met a good many bores, but the Caplins did not arrive. Now I shall start again but I should like to have your advice about waiting a little longer in view of the fact that I will be on a panel with August Heckscher in Philadelphia mid-February. I will certainly have an opportunity to discuss the matter with him. As our cultural "leader" and one extremely interested in art which, incidentally, will be the topic for the panel, it seems likely that he can make a quick contact for me. What do you think? As an alternative would it be a good idea to pursue the matter by way of asking to be present at the conference which Hamilton proposes with Mr. Irwin of the Internal Revenue Service. Won't you please let me know your thoughts in the matter.

Sincerely,

EGH:lk

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CONDITIONS GOVERNING OBJECTS

OFFERED AS LOANS

1. Any object accepted by the Museum as a loan for exhibition shall remain in its possession for not less than six months unless otherwise indicated on the face of this receipt, or otherwise stipulated in writing at the time of the loan, but it is understood that such object may be withdrawn from exhibition at any time by the Trustees or by the Director.
2. Any object accepted by the Museum as a loan shall be returned only upon presentation of this receipt, or upon the written order of the lender, or his duly authorized agent, or legal representative. Such agent or legal representative shall submit proof of his authority, any necessary tax waivers and such other documents and instruments as the Museum may require.
3. The Museum will exercise such precautions as are now in force, or may hereafter be put in force for the safekeeping and preservation of property of the same general kind or character owned by the Museum, and shall not otherwise be responsible for said property.
4. The right of the Museum to return any property shall accrue absolutely on the date of and by mailing the notice to the owner to withdraw said property either because it is declined by the Museum, the loan period has terminated or the Museum no longer desires the loan thereof. If the owner shall not withdraw such property within thirty (30) days from the date of such notice, then the Museum shall have the absolute right to dispose of such property in any manner it may elect, and if it stores such property to charge regular storage fees therefor and to have and enforce a lien for such fees.
5. In case of the death of the lender, the legal representative of the deceased should notify the Director of the Museum forthwith giving his full name and address in writing. Such legal representative shall submit proof of his authority, any necessary tax waivers and such other documents and instruments as the Museum may require.
6. All notices required to be sent by this Receipt shall be considered sufficient if sent by registered mail to the lender at the address given in this Receipt.
7. The aforesaid conditions shall apply to all objects sent to the Museum on loan and cannot be altered, changed, waived or otherwise affected except by written consent of the Museum.

January 18, 1963

Mr. Laurence Schmeckebier, Director
The School of Art
Syracuse University
Syracuse 10, New York

Dear Mr. Schmeckebier:

Thank you for your letter.

Yes, Bill told me that he wrote to you directly and I also recall that we had discussed this sculpture previously. Of course I am very pleased that you decided to make this acquisition and you may rest assured that we will do everything we can to cooperate with you. The terms mentioned in your letter are entirely satisfactory as we will be glad to extend payments of the remaining \$2500. to suit your convenience.

The invoice is now enclosed and we are making arrangements for the packing and shipping of the sculpture to Syracuse. If you wish I will give you the information we have on hand which will refer both to the stone carving and the bronze cast. The former, as you know, is owned by the Metropolitan Museum and has been on view fairly consistently since the acquisition many years ago, the dates will be sent to you subsequently.

I hope you will be in New York in the very near future and will come in to say hello. It is always so nice to see you.

Sincerely,

EGH:lk

January 29, 1963

Dr. Edward Deming Andrews
11 Whittier Avenue
Pittsfield, Massachusetts

Dear Dr. Andrews:

Some time ago I sent you a detailed list of the Sheeler paintings and drawings that dealt with Shaker themes. I am now sending you a duplicate indicating (*) which of the photographs we are ordering for your directly, and all those which do not have ~~this~~ you will have to write directly to the owners whose names and addresses (where we have them available) are listed.

an asterisk
Before actual publication I would suggest that you also write to the owners for their permission to use the pictures they own.

I am also writing to Mr. Glover regarding the exhibition now that I have the matter straightened out in my mind and will also communicate with Mrs. Miller regarding her intentions in connection with the Sheeler Shaker furniture.

as
Do keep in touch with me about ~~the~~ photograph you are planning ~~for~~ I am most interested in seeing this accomplished and certainly want to have a copy to read and to place in my permanent library.

My very best regards.

Sincerely,

EGH:lk

January 29, 1963

Mrs. Margaret Scott
Secretary to Miss Agnes Mongan
Fogg Art Museum
Harvard University
Cambridge 38, Mass.

Dear Mrs. Scott:

The movers and packers referred to by Mrs. Halpert in her telephone conversation is:

Sentini Bros., Inc.
Fine Arts Division
447 W. 49
New York, N.Y.

Columbus 5-3317

If I can give you any further information, please let me know.

Sincerely,

Jay Wolf
Assistant Director

January 29, 1963

Mr. George D. Culler, Director
San Francisco Museum of Art
McAllister St. at Van Ness Ave.
San Francisco 2, California

Dear George:

Now that the Tseng Yu-Ho exhibition is actually closed, I am writing to you pronto in the hope that by the time the letter gets typed I will have received a reply from Bob Griffing. You will find part of a letter addressed to him which refers specifically to your query. You probably know that the exhibition has been requested previously for display at the Modern Museum in Sweden but that the many letters that I sent on to the friend of the Ecke's have been completely ignored and that Bob finally took over as Betty Ecke was very eager to have the exhibition abroad. Bob, as you know, undertook the entire job originally and I am therefore hoping that he will continue acting as the Good Samaritan.

If you have any duplicate clippings of reviews in San Francisco I should love to have them for my records. Besides I am very eager to know how the show was received in your town.

Are you planning to be in New York any time in the near future? I regret that you did not have an opportunity to see our current exhibition of paintings in oil by John Marin many of which are being shown for the first time. I wish we could have had a fully illustrated catalogue as I feel that the exhibition is a landmark demonstrating not only his overall quality but also the many ~~em~~current directions he had anticipated - to say nothing of that small group of "miniature panels" which he painted between 1903 and 1904. In any event we had fun and are really "learning" a lot of the young artists who always come in to see exhibitions at this time.

Do let me know when you are coming in. It is always such a great pleasure to see you. My very best regards.

Sincerely,

EGH:lk



THE UNIVERSITY OF ARIZONA
T U C S O N

UNIVERSITY ART GALLERY

PAINTINGS BY JOHN MARIN

Received January 16, 1963 from the Downtown Gallery, New York

Packed and shipped by Santini Brothers

Box No. 2 , continued.

WATERCOLORS - continued

NUMBER

- | | | |
|-----|-----------------------------------------------------------|------|
| 10. | Sea and Clouds, Cape Split, Maine, 1952,
14 1/2 x 19 | 52/2 |
| 11. | Movement - Ramapo River, New Jersey, 1950,
14 5/8 x 20 | 50/6 |
| 12. | From Cape Split, Maine, 1939, 15 1/4 x 19 3/4, | 39/2 |
| 13. | Sea and Cape, Maine, 1937, 15 1/4 x 21, | 37/3 |
| 14. | Mount Katahdin, Maine, 1941, 15 x 21 1/2, | 41/3 |
| 15. | Shapes, Colors, Delaware County, Pa. , 1916,
16 x 19 | 16/6 |
| 16. | Tree and Sea, Maine, 1932, 20 1/2 x 15 1/2, | 32/3 |
| 17. | White Lake - Sullivan County, N.Y. #1,
1888, 8x11 1/2 | |

OILS

- | | | |
|-----|----------------------------------------------|---|
| 18. | Weehawken Sequence, 1903/04, 8 1/2 x 11 1/2, | 1 |
| 19. | Weehawken Sequence, 1903/04, 14 x 10, | 2 |
| 20. | Weehawken Sequence, 1903/04, 9 1/2 x 12 | |

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January 15, 1963

Mrs. Bertram Smith
907 Fifth Avenue
New York, N. Y.

Dear Louise:

While I was away on my annual winter holiday vacation I decided to change my so-called public image and consequently can write a pleasant social letter. This is it - my first.

All I want to say is that I was agreeable surprised and delighted to see you at the Marin party and hope that we can get together very soon.

Fondly,

January 22, 1962

Mr. Robert Preston
370 Grace Church Street
Rye, New York

Dear Mr. Preston:

I am writing to you at the suggestion of Mrs. Joan Ankrum with whom we have arranged for a retrospective one-man exhibition of paintings by Morris Brodersen. The dates are February 5th through March 2nd.

In making the selection I was particularly interested in the painting entitled

BRODERSON'S SIGNATURE IN SIGN LANGUAGE, 1959/60

and hope that you will agree to lend this outstanding example for our show.

We will take care of the insurance and will of course include a credit line in the catalogue. The painting will be insured while in our possession and in transit.

A self-addressed envelope is enclosed for your convenience in replying. Would you please do so at the earliest possible moment as we have just received your address and our catalogue is about to go to press. Will you also be kind enough to let us know whether we may use the following as a credit line.
- "Collection of Mr. and Mrs. Robert Preston". We would also like to have the insurance valuation.

Both Mrs. Ankrum and the artist are coming on for this event and we hope that you will join us at the preview party on Monday, February 4th, from 5 - 7 PM. I look forward to meeting you.

Many thanks for your cooperation.

Sincerely yours,

EQM:nb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

11 Whittier Avenue
Pittsfield, Mass.
January 17, 1963

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I was glad to have had the talk with you the other day to clarify my work on Sheeler and the Shakers. My own interest, as I told you, is to obtain prints of the photographs of this work (at approximately \$1.50 each) to be used to illustrate the monograph which I am preparing. When the prints are ready, please send them directly to me at the above address and bill me directly.

Upon arriving home I received copy of your letter of January 14 written to Mr. Glover with reference to a list of names of owners of Sheeler's work which was sent to me in mid-November. This letter must have gone astray since I did not receive it and I would very much appreciate your sending me a copy.

Again my thanks for your cooperation.

Sincerely yours,

Edward Deming Andrews
Edward Deming Andrews

a

EMMONS R. BAHAN
CONTINENTAL LIFE BUILDING
FORT WORTH 2, TEXAS

January 18, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

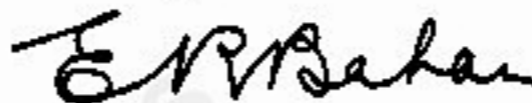
Dear Mrs. Halpert:

We are thinking of selling our Marin "Movement,
Wind Southwest" bought from you early in 1955, and Mrs. Bahan
has requested that I write you and see about what you think
we should receive for it on the present market. I shall thank
you to give us what information you can.

Last fall while in New York we called at your
gallery but were unfortunate and missed you. Hope we have bet-
ter luck next time.

With best wishes for 1963, I am

Sincerely,



E. R. Bahan

ERB-rb

AIR MAIL

1947

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Clementine Hunter

January 28, 1963

Mr. James P. Register
P.O. Box 905
Natchitoches, Louisiana

Dear Mr. Register:

Thank you so very much for writing us about
Miss Clementine Hunter's paintings.

At this time, however, we have a full roster of
artists and do not expect to add to this group
within the foreseeable future. Therefore I really
do not think it worth your while to send us any of
her canvases.

Once again, my thanks for giving us the opportunity
to consider Miss Hunter's work.

Sincerely,

Jay Wolf,
Assistant Director

JWilk

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

302 John Ringling Boulevard
Sarasota, Florida



Phone: 388-1357

Jan. 19, 1963

Downtown Gallery
32 E. 51st St.
New York City

Dear Mrs. Halpert,

I apologize for not answering sooner.

I would like to tell you first that I'm very grateful to you for letting us have this Shahn exhibit. We are a young gallery (3 years) and you know that very little good art was being sold when we opened. Thru constant exposure the situation has improved, but it is still difficult.

In order to present the Shahn exhibit properly, we had all the serigraphs framed, and reframed in gold leaf all but two of the drawings. We added the cost of framing to the prices of the prints, but not to the drawings. We did not think you would permit any change in your indicated prices. You know what this must have cost in addition to the transportation. In short, we made every concession we could to make sales, for your sake as well as ours. The fact that sales were made bears testimony.

We have yet to make a profit from the gallery operation, since the local collectors do not part with their money readily. If the drawing prices were higher, we might have gone without those sales.

I see now that your consignment sheet does note 10% commission. When it came, I assumed that it was just a listing for the record of the drawings and prices, and filed it. In my mind was only the 20% discount you had mentioned, and your reply to our letter of Dec. 18th said nothing to indicate otherwise.

now to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Penna. Acad. Jan. 29, 1963

Downtown Gallery
New York, N.Y.

Attn:
E. Halpert

This is an invitation for Abraham
Rattner to be represented in the
forthcoming Penna. Academy Fellowship
Annual Exhibition.

We would appreciate having one
oil painting and also a water color,
print or drawing.

Please let me know as soon as
possible what is available and
sizes etc of same.

Then I will send the necessary
tag and inform you of the exact
date on which our truck will
pick up works in New York City.

Also - Is there anything available
by Stuart Davis?

Would appreciate an early reply.

Dark Angels

Sam Fried
829 Beechwood Drive
Havertown, Pa.

January 29, 1963

Mr. Edmund J. Kahn
1240 Republic National Bank Building
Dallas, Texas

Dear Eddie:

I have been away for a few days which explains
the delay in my reply.

As you requested I am now listing the valuations
on the other Sheeler²⁶ in your possession. I know
well enough that you have no thought of buying art
for investment and therefore you should be pleased
that your choice has been so excellent. Of course
the fact that the Sheeler production has ceased,
unfortunately, accounts to some degree for the dis-
proportionate increase in price particularly so in
view of the fact that his reputation has continued
on the rise all these years.

The figure is listed below:

CONNECTICUT POWERHOUSE, 1943 oil 22x15 \$9500.

As I doubt that I will attend the Federation
convention this year because of the many commitments
I have, you will just have to come to New York instead.
Do so soon! Best regards.

Sincerely,

EGH:lk

file to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • ENdicott 2-5514

Conservation of Paintings

January 15, 1943

Mr. Theodore B. Fawcett,
Director,
Fort Wayne Art School and Museum,
1026 West Berry St.,
Fort Wayne 2, Indiana.

ARTHUR G. DOVE - "More Yellow, Red and Green", oil on
canvas, 18" x 24", dated 1943.

Surface of painting has been scraped in numerous places in an irregular fashion, possibly by wire on back of a painting stacked next to it. Paint has not been removed but pressure has caused scrapes to be shiny in contrast to the rest of the surface. Sometimes this particular type of damage is very difficult to repair because paint surface has been compressed rather than removed. I have made tests on the surface and feel that retouching with silted in the pigments to produce a dull surface and then spraying with alternate coats of different types of synthetic resin varnish will be a satisfactory solution.

There is also a small puncture with loss of paint film in the tan area 4" from bottom near center and areas of slight buckling of the canvas at the corners and along the stretcher edge.

Because of difficult retouching necessary on the surface, painting should first be lined and placed on a better stretcher. Unfortunately damages of this type do not show up in a photograph.

COST OF RESTORATION

FIVE.00

MW:jd

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THEREOF. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

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MARC-LONG ASSOCIATES

January 28, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

The Heinz organization, and particularly Mr. H. J. Heinz, was very much impressed with the program we presented and regret that they are not in a position to use it. We advised them that they would need their own building to house the art exhibit and they have decided that they are not going to erect a building at the Fair because they feel the cost would be excessive. Actually, they are not alone in their thinking. We know from some of the people with whom we have previously worked, such as Gulf Oil, Alcoa and Firestone Tire & Rubber, that they are going to stay out of the Fair because of high costs.

We are presently awaiting acceptance or rejection on the proposal from Chrysler Motor Corporation, Kaiser Industries and IBM. As soon as we have their answers, we will be in touch with you.

We believe intensely that the American Art Exhibit is too good not to be included in the World's Fair.

Very truly yours,

MARC-LONG ASSOCIATES

Dorothy Long
Dorothy Long

DL:vf

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

January 23, 1963

Mr. John Marin, Jr.
15 Seminole Way
Short Hills, New Jersey

Dear Mr. Marin:

Thank you for agreeing to lend Environs of New York by Preston Dickenson to our exhibition, The New Tradition.

Since you did not complete the insurance section of our loan form, I would appreciate your informing us of the value of this work if it is to be covered by the Gallery.

Sincerely yours,

Mary H. Forbes

Mary Hoffman Forbes
(Mrs. A.R.)
Registrar

*Ins. Value \$2,500. To be covered
by Corcoran Gallery -*

*Please list in catalogue Coll. Mr. + Mrs.
John Marin Jr.*

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

Messrs. Down-Town Gallery,
East 51st Street,
New York.

Osaka, January 20, 1963

Dear Sirs,

We have the great pleasure to write to you to
have a business connection with your gallery.


We are very much interested in the lithographs of
Ben Shahn which were on display at the Tokyo Biennale of
Prints.

It will be greatly appreciated if you would kindly
send to us a catalogue (or photographs) of Shahn's prints
together with the price list.

We shall also be very much obliged for your sending
us those information about the lithographs of Sam Francis and
other artists, if possible.

Hoping to hear from you soon and thanking you very
much in advance for your kind attention to this matter, we are

Very Truly yours,


.....
Osaka Fernes Gallery,
Shinsaibashi Kitazume,
Minami-ku, Osaka,
Japan.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Please
 No

MRS. H. W. SHROPSHIRE
 348 COLORADO AVENUE
 BRIDGEPORT 8, CONNECTICUT

January 21, 1963

Edith Gregor Halpert
 32 East 51st Street
 New York, N.Y.

Dear Madam,

As East Coast representative for Esther M. Sniffen, a Los Angeles expressionistic artist, I have in my possession and would like to show you if you agree, an album containing colored photographs of twenty-nine oil paintings, some of which have been sold, and several are not for sale. In addition to these paintings, the artist has produced several others, although no photographs of these are available, however, they are in my opinion, of the same highly imaginative quality as those photographed.

I will be in New York on Tuesday, January 29, and would like to show you the album. My earlier engagements will be completed about 3:00 P.M. and I can call on you shortly thereafter, if you would be so kind as to grant me a few moments of your time. Please write me advising whether or not you will be free to see me, so that I may arrange to take the album, plus a small, framed painting to New York on January 29.

Cordially yours,

Dorothy A. Shropshire

(Mrs. H.W.Shropshire)

January 22, 1963

W.S. Budworth & Son, Inc.
424 W. 52nd St.
New York, N.Y.

Gentlemen:

As per your request, the following drawings and print for the Providence Art Club are to be picked up by you on February 1st:

Georgia O'Keeffe
~~Johan Schleeter~~
Ben Shahn

Charles Sheeler
Edward Stead

Drawing II, 1959
Horse, 1960
Psalm 133, 1960
He Who Died, 1957
Blind Botanist, 1961
Sequoia Roots, 1956
Warhorse, 1962 (1 of 8)

With the exception of the Stead, all the other pictures are framed drawings.

Very truly yours,

Jay Wolf
Assistant Director

THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 28, 1963

Dear Edith:

I am still trying to catch up with unanswered correspondence, but, alas, slowly.

I should have thanked you long before this for having send me a photograph of the Warrior's Unexpected Return with its Picasso'd face. I am very pleased to have this and appreciate your thoughtfulness.

Sincerely, *and all the best to you*
for the coming year
Alfred H. Barr, Jr.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

AHB:rr

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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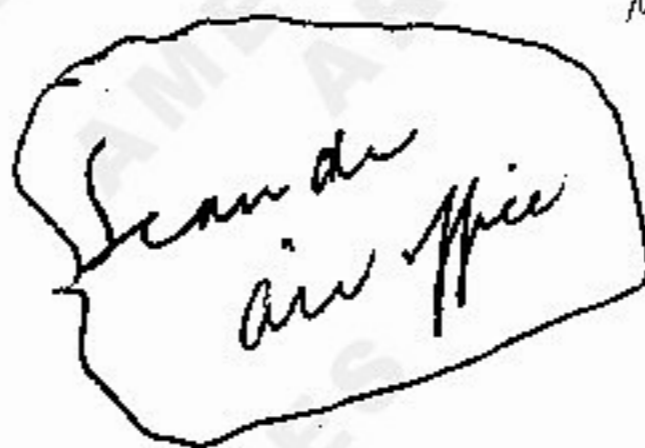


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LT

MRS HALPERT DOWNTOWN GALLERY 32 EAST 51 STREET
NEW YORK

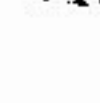
COULD YOU LEND TO SHAHN EXHIBITION OPENING FEBRUARY 14TH
MODERN MUSEUM STOCKHOLM BIG HAMMARSKIOELD DRAWING TO BE POSTED
UNFRAMED AT OUR EXPENSE SHAHN AGREES SWEDISH CUSTOMER PROBABLE
NORDENFALK

COL SWN100 32 EAST 51 STREET 14TH

Mr. E. L. Adz

ONS, INC.

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WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

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FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH, Director

JOHN I. H. BAUR, Associate Director

JOHN GORDON, Curator

EDWARD BRYANT, Associate Curator

MARGARET McKELLAR, Executive Secretary

January 17, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

We are pleased to be able to lend to your retrospective exhibition of paintings by Morris Broderson from February 5th through March 2nd, the following:

Morris Broderson

The Shadow of the Cross. 1960.
Oil on canvas. 84 x 72.

Insurance Valuation: \$1800.00

We require a statement from you saying that you will insure the above work at the stated valuation against all risks wall to wall and that you will take care of all packing and transportation charges.

Sincerely,

Jack Gordon
Curator

js/fs

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PARENTS' ASSOCIATION
THE BREARLEY SCHOOL
~~310 EAST 53RD STREET~~
NEW YORK 28, N. Y.

January 18, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert,

On behalf of the Brearley School and the House & Arts Committee I want to thank you for your generous loan to our current exhibition on Eastern European Art. The posters have been the hit of the show and have created quite a stir.

I do hope that you will come and see our exhibition, the catalogue and announcement of which are enclosed.

Your posters will be returned to you on either February 7th or 8th. In the meantime, please know how very much we appreciate your interest and help.

Most sincerely,

Ruth L. Bookman

Mrs. John J. Bookman
Chairman,
House and Arts Committee

1320 Pico Blvd
Santa Monica, Cal
1/17/63

Dear Aunt Edith,

Thank You for the check
to bought myself a fishing rod
and reel and put the rest in the
bank,

It has been cold here, it got
down to 50° last night!

Ronnie,

Mrs. Robert Preston

370 Grace Church Street

Rye, New York

EDITH GREGOR HALPERT
32 E. 51 ST.
NEW YORK 22, N.Y.

JANUARY 23, 1963

DEAR MRS HALPERT:

WE HAVE HAD A VERY REAL INTEREST IN MORRIS BRODERSON FOR QUITE A FEW YEARS AND WILL BE HAPPY TO LEND OUR PAINTING FOR HIS NEXT SHOWING, SINCE WE BELIEVE THAT MR. BRODERSON'S SIGNATURE IN "HANDS, 60" COULD WELL BE A 'KEY' PIECE FOR A RETROSPECTIVE EXHIBITION.

THE PAINTING IS INSURED FOR \$250⁰⁰ AND YOU MAY USE THE CREDIT LINE. WILL YOU KINDLY LET US KNOW THE FOLLOW-THROUGH PROCEDURE?

THANK YOU FOR YOUR INVITATION TO THE PREVIEW. MR. PRESTON WILL BE IN REHEARSAL BUT I AM HOPING TO BE ABLE TO COME.

WE DO HOPE THE SHOW WILL BE A GREAT SUCCESS!

SINCERELY,

CATHERINE PRESTON

907 Fifth Avenue

MRS. BERTRAM SMITH

~~Dec 20th~~ - Jan. 19th.
I liked the "old image"
just fine but am ~~delighted~~
with the "new one". And
I think you're asking
to leave written me
(over)

January 22, 1963

Mrs. Joan Ankrum
Ankrum Gallery
930 North La Cienega Blvd.
Los Angeles 69, California

Dear Mrs. Ankrum:

I am enclosing a receipt for the six pastels and nine oils by Morris Broderson which arrived yesterday and today, respectively.

We would be most grateful if you would let us know in the future exactly what is being shipped in each case.

I shall look forward to seeing you again and to meeting Mr. Broderson who, as I told you when we first met, is one of my greatest enthusiasms.

Kindest regards.

Sincerely,

Jay Wolf,
Assistant Director

JWlk

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

January 15, 1963

Dear Mrs. Halpert:

I plan to be in New York Tuesday through Thursday, January 22-24 with Mr. Elliott Tvery, associate professor in this department, to select paintings for our 52nd Annual Exhibition, February 24 through March 20, 1963. We hope to drop in and discuss our exhibition plans with you.

The theme is to be "Images of America." It correlates with the topic of a student-sponsored conference being held March 8 and 9. We think of this as a figurative show, because the speakers at the conference will discuss foreign attitudes on the American people, as well as our own views about ourselves.

W. S. Budworth has agreed to pick up paintings on February 8. I plan to have the crates in the hands of the Railway Express for the return trip by March 25 at the latest, so lenders should have their pictures back by April.

I hope you may be willing to lend something that would fit in with this theme.

Sincerely yours,

Mary F. Williams
Mary F. Williams
Chairman

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 26, 1963

Mr. Sammy Hardison
141 N. Manassas
Memphis, Tenn.

Dear Mr. Hardison:

Thank you for your inquiry of January 20th re
the price of Ben Shahn's drawings.

The smaller drawings range from \$250. to \$1,000.;
and the larger ones are priced up to \$3,500.

If you are very in New York we would be delighted
to show you some of Mr. Shahn's work.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

1/20/63

Ms. Edith Gregor Halpern
The Downtown Gallery
New York, New York.

Dear Mrs. Halpern,

I am returning the photos you so kindly
sent me. I have not been able to make a choice
from any of them and I realize that photos through
the mail ~~do~~ offer a limited range.

While I do not get to N. Y. very often,
I hope to be in the city sometime this year and
will come by to meet you.

Thanking you for your kindness, I am

Sincerely yours,
Harold J. Goldsmid

January 25, 1963

Mr. Van Deren Coke, Director
College of Fine Arts
University of New Mexico
Albuquerque, New Mexico

Dear Mr. Coke:

I hope you will forgive me for the delay in answering your letter. This was inadvertently misplaced and has just come to my attention.

You are right in your assumption that her first "real" visit to New Mexico was in 1929 followed by a great many other intermittent sojourns until she finally made it her permanent home. The reference to 1917 was based on a short stopover on a trip elsewhere.

I am sending you biographical notes on O'Keeffe prepared in June of 1961, a new edition is on the way, but meanwhile I am sending you the earlier copy. There have been additional honors conferred on her during the past two years as well as additional museum representations. Furthermore the first paragraph is somewhat misleading in connection with her travels. Actually she never went abroad until 1953 when she made her first trip to Europe and subsequently took additional trips to various parts of Europe, the Orient etc., and a lengthy round-the-world trip in 1961.

In closing I should like to extend my wishes for a very successful exhibition you are planning in conjunction with the Amon Carter Museum.

Sincerely,

EGH:lk